

In Recital

Michelle Rae Martin, organ

Tuesday, September 30, 1997 at 5:00 pm

Program

Petite Suite (1963)	Gerald Bales (b. 1919)
I. Introduction	
II. Intermezzo	
III. Finale	
Toccata in F Major, BWV 540	Johann Sebastian Bach (1685-1750)
Sonatine for Pedals Alone, Op.11 (1955)	Vincent Persichetti (b. 1915)
I. Andante	
II. Adagio	
III. Allegro molto	
Sonata No. 3 in A, Op. 65 (1845)	Felix Mendelssohn (1809-1847)
I. Con moto maestoso	
II. Andante tranquillo	
Intermission	
Trilogie for Organ Duet (1993)	Denis Bédard (b. 1950)
III. Danse	
duet with Allison Glen, organ	
Sweet Sixteenths (1975)	William Albright (b. 1944)
The Flues (King of Instruments) (1980)	William Albright
Toccata (Symphony No. 5), Op. 42 (1880)	Charles-Marie Widor (1844-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Martin.

Ms Martin is a recipient of the Beryl Barns Memorial Awards (Undergraduate), The Peace River Pioneer Memorial Scholarship in Music, and the Universiade '83 Scholarship.

Convocation Hall, Arts Building



**Department of Music
University of Alberta**



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In Recital

Wednesday, October 1 1997

Krista Mury	Suite III in C major Allemande Gigue	J.S. Bach
Sarah Tungland	Sonata op. 8 Allegro maestoso	Z. Kodaly
Paul Radosh	Suite II in G major Prelude Allemande	J.S. Bach
Olivia Walsh	Solo Suite op. 72 Canto Primo Serenata	B. Britten
Jocelyn Chu	Suite III in C major Prelude Allemande	J.S. Bach
Jeff Faragher	Suite II in d minor Prelude Allemande Sarabande	J.S. Bach
Praetorius String Quartet David Calwell violin Mark van Mannen violin Brianne Archer viola Jeff Faragher cello	Quartet No. 10 K 590 Allegro moderato	W.A. Mozart

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Recital

Jocelyn Chu, cello

with

Roger Admiral, piano

Saturday, October 25, 1997 at 8:00 pm

Pièces En Concert

- I. Prélude
- II. Siciliène
- III. La Tromba
- IV. Plainte
- V. Air de Diable

François Couperin

(1668-1733)

Sonata for Piano and Violoncello in F Major, Op. 99 (1887)

- I. Allegro vivace
- II. Adagio affettuoso
- III. Allegro passionato
- IV. Allegro molto

Johannes Brahms

(1833-1897)

Intermission

Concerto in B Minor, Op. 104 (1895)

- I. Allegro
- II. Adagio ma non troppo
- III. Allegro moderato

Antonin Dvořák

(1841-1904)

Ms Chu is a recipient of the Beryl Barns Memorial Awards (Graduate).

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Sarah Tungland, cello

with

Roger Admiral, piano

Thursday, November 6, 1997 at 5:00 pm

Sonata for Cello and Piano in G Minor, Op. 65 (1832)

Allegro moderato

Scherzo

Largo

Finale (Allegro)

Frederic Chopin

(1810-1849)

Sonata for Solo Cello, Op. 8 (1915)

Allegro maestoso ma appassionato

Zoltan Kodaly

(1882-1967)

Intermission

Sonata for Arpeggione and Piano in A Minor, D821 (1824)

Allegro moderato

Adagio

Allegretto

Franz Schubert

(1797-1828)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for
Ms Tungland.

Ms Tungland is a recipient of The Margarita Heron, Pine Lake String Prize.

Reception to follow in Arts lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

An Afternoon Baroque Recital

Karen Zwartjes, soprano

assisted by

**Roger Admiral, harpsichord/portative organ
with special guests**

Sunday, November 23, 1997 at 2:00 pm

**Convocation Hall, Arts Building
University of Alberta**

Convocation Hall, Arts Building



Department of Music
University of Alberta

Program

Troisième Leçon de ténèbres a deux voix

François Couperin
(1668 - 1733)

Ardelle Ries, soprano
David Eggert, viola da gamba

Short Break

Jauchzet Gott in allen Landen, BWV 51

Johann Sebastian Bach
(1685 - 1750)

Russel Whitehead, trumpet
Mark van Manen, violin I
Kim Bertsch, violin II
Miriam Lewis, viola
Olivia Walsh, cello
Lynn-Anne Roberts, conducting

Karen Zwartjes is a recipient of the Beryl Barns Memorial Awards (Undergraduate) and the Edmonton Opera Guild Award.

Translations

Troisième leçon de ténèbres a deux voix

(Third lesson for two voices)

Jod

From his own hand he sends a stranger, desirable to all men, who sees nations step into his safety; from whom they hasten, not from your church.

Caph.

He bemoans all the people, because of greed. They divide costly things and who, of the princes, revives the spirit? Behold, behold the Lord, and ponder, truly my deeds and I am cheap.

Lamed.

O you people passing by, attend and behold. If his pain is just as my pain.
My vintage, that the speaking is of the Lord himself into the day of wrath.

Mem.

From his exaltedness comes the hate of me, and it taught me. He expands his net about the louse that is me and turns me about. Forsake me, the completion of the whole of the wall.

Nun.

He vigilantly kept the yoke of my difficulty: to his hand they fly, and they are not evil. Weak is my courage. Lord give me your hand from the way, no cup to rise from. Jerusalem, turn round to the Lord, God.

Jauchzet Gott in allen Landen

1. Aria

Acclaim God in all lands!

Let all that in Heaven and Earth has been created exalt His glory; and we wish to bring our God an offering too, because in affliction and need He has always stood by us.

2. Recitative

We make offering at the temple where God's honour dwells, where His constancy each day afresh rewards us with pure blessing. We glorify what He has done for us. Although the mouths are feeble which babble of His wonders, even such poor praise can be pleasing to Him.

3. Aria

Most High, make Thy goodness shine anew each morning. So for that Fatherly constancy, a grateful heart may show through godly living that we are Thy children.

4. Chorale

Glory, laud, and honour be to God the Father, Son and Holy Ghost. Who would increase in us that which He promised out of Grace, that we may firmly trust in Him, wholly depend on Him, build on Him within our hearts, may remain faithful to Him; now let us therefore sing: Amen, we will attain it; this we believe from the bottom of our hearts.

5. Aria

Alleluia!

Upcoming Events:

Sunday, November 23 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Monday, November 24 at 12:00 pm

Convocation Hall, Arts Building

Free admission

Friday, November 28 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Sunday, November 30 at 3:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Sunday, November 30 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Monday, December 1 at 12:10 pm

Convocation Hall, Arts Building

Free admission

Mon., Dec. 1 at 5:00 & 6:45 pm

Convocation Hall

Free admission

Monday, December 1 at 8:00 pm

John L Haar Theatre,

Grant MacEwan Community College

Admission: \$7/adult, \$5/student/senior

Sunday, December 14 at 8:00 pm

Convocation Hall, Arts Building

Free admission

The University of Alberta Concert Choir Concert. Joy Berg, director.

Program will include Renaissance Madrigals, Psalm settings by Palestrina, Mozart, Stanford and Aguiar, and works by Lauridsen, Vivaldi, Brooks, and Ray.

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

The University of Alberta Symphonic Wind Ensemble Concert.

Fordyce C Pier, director with guest conductor **William H Street**. Program will include works by Bennett, Copland, Hearschen, Persichetti, Sousa, and Ticheli.

The University of Alberta Concert Band Concert.

William H Street, director. Program will include works by Giovannini, Hanson, Jenkins, Milhaud, Persichetti, Bright, Erikson, and Gershwin.

The University of Alberta Symphony Orchestra Concert.

Malcolm Forsyth, conductor. Program includes works by Beethoven and Schubert. Commemorating the 200th anniversary of Schubert's birth.

Music at Noon, Convocation Hall Student Recital Series

featuring students from the Department of Music.

Advent Services. Festival of Nine Lessons and Carols with the University of Alberta Mixed Chorus and Faculty of Education Handbell Ringers directed by Robert de Frece; Marnie Giesbrecht, organist; readers from the University community. For further information, call Rev. David Bittner at 492-7681, ext 237.

The Grant MacEwan Community College and the University of Alberta Jazz Bands I & II Concert. Ray Baril and Tom Dust, directors. An Evening of Big Band Jazz.

Doctor of Music Recital: **Belinda Chiang, organ** with guest **Linda Brown, trumpet**. Program will include works by Bach, Bizet, Hovhaness, Rheinberger, Stanley, Telemann, and others.



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In Recital

Chamber Music Ensembles

Tuesday, November 25, 1997 at 5:00 pm

Quintet in A major ("Trout") (1st movement)	Franz Schubert
Mark Van Manen , violin	
Miriam Lewis , viola	
Olivia Walsh , cello	
Robyn Rutledge , bass	
Deirdre Brown , piano	
Divertimento for Flute, Oboe, and Clarinet	Malcolm Arnold
Amity Mitchell , flute	
Victor Houle , oboe	
Karen Taylor , piano	
Puisqu'ici-bas toute âme	Gabriel Fauré
Tarentelle	
Two Ballads	Benjamin Britten
Mother Comfort	
Underneath the Abject Willow	
Jolaine Kerley , soprano	
Tim Shantz , tenor	
Keith Molberg , piano	
Ballade	Frank Martin
Shafi Perry-Higgins , flute	
Alvena Li , piano	
Chains, for Piano and Vibraphone	David Karagianis
Chrissie-Jane Cronjé , piano	
Nicole Arendt , vibraphone	

Olivia Walsh, Victor Houle and Chrissie-Jane Cronje are recipients of Beryl Barns Memorial Awards (Undergraduate).
Deirdre Brown and Jolaine Kerley are recipients of the Beryl Barns Memorial Awards (Graduate).
Mark Van Manen is a recipient of The Malcolm Forsyth String Quartet Prize.

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Recital

Chamber Music Ensembles

Tuesday, November 25, 1997 at 8:00 pm

Suite

1. Havanaise
2. Lento Egéen
3. Danse Bolivienne

Chris Hodge, Aaaron Keyes and Craig McLauchlan, trumpets

Henri Tomasi

Spirit Cat

1. Prelude
2. Melancholy Blue-Green
3. Majestic Cat
4. Interlude
5. Spirit Melody
6. Sprightly Cat
7. Dark Journey
8. Postlude

**Shauna Shandro, soprano
Tammy Morrison, vibraphone**

Alan Hovaness

Spanische Lieder (no. 1, 3 and 8)

Robert Schumann

**Karen Zwartjes, soprano
Josie Burgess, alto
Gaylene Kong, piano**

Six German Songs for Clarinet, Soprano and Piano

Louis Spohr

Sei still mein Herz
Zweigesang
Sehnsucht
Wiegenliede
Das heimliche Lied
Wach auf

**Shauna Shandro, soprano
Kinneret Sagee, clarinet
Brennan Szafron, piano**

Sonata, Op. 120, No. 2 (1st movement)

Johannes Brahms

**Karen Taylor, clarinet
Terry Greeniaus, piano**

Kinneret Sagee, Brennan Szafron and Karen Zwartjes are recipients of the Beryl Barns Memorial Awards (Undergraduate).

Karen Zwartjes is a recipient of The Edmonton Opera Guild Award.

Convocation Hall, Arts Building


**Department of Music
University of Alberta**

In Recital

Chamber Music Ensembles

Wednesday, November 26, 1997 at 5:00 pm

Chansons madécasses

Maurice Ravel

Maura Sharkey, soprano
Shafi Perry-Higgins, flute/piccolo
Sarah Tungland, cello
Gloria Reimer, piano

Come Again

John Dowland

Master Kilby

Benjamin Britten

The Shooting of his Dear

Sailor Boy

Lisa Fernandes, soprano
Kevin Marsh, guitar

Weg der Liebe (Erster Teil)

Johannes Brahms

Weg der Liebe (Zweiter Teil)

Die Meere

Nicole Hartt, soprano
Kevin Gagnon, baritone
Mikolaj Warszynski, piano

Schlafendes Jesuskind

Hugo Wolf

Der Gärtner

Gabriel Fauré

Green, Op. 58, No. 3

En Sourdine, Op. 58, No. 2

Mandoline, Op. 58, No. 1

Barbara Sadler-Wells, soprano
Deirdre Brown, piano

Lisa Fernandes, Kevin Gagnon, Gloria Reimer, and Mikolaj Warszynski are recipients of the Beryl Barns Memorial Awards (Undergraduate).

Deirdre Brown and Maura Sharkey are recipients of the Beryl Barns Memorial Awards (Graduate).

Sarah Tungland is a recipient of The Margarita Heron, Pine Lake String Prize.

Gloria Reimer is a recipient of The Mary Stinson Prize in Piano Accompaniment.

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Recital

**Alan McLellan, baritone
Teruka Nishikawa, piano
with
Roger Admiral, piano**

Thursday, November 27, 1997 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Sonata in C, "Grand Duo", Op. 140 (1824)

Franz Schubert

(1797-1828)

1. Allegro moderato

2. Andante

3. Scherzo. Allegro vivace

4. Allegro vivace

Teruka Nishikawa and Roger Admiral, piano

Intermission

Vier Ernste Gesänge, Op. 121 (1896)

Johannes Brahms

(1833-1897)

1. Denn es gehet dem Menschen

2. Ich wandte mich und sahe

3. O Tod, wie bitter

4. Wenn ich mit Menschen- und mit Engelszungen

Alan McLellan, baritone

Teruka Nishikawa, piano

Ms Nishikawa is a recipient of the Beryl Barns Memorial Awards (Graduate).

Translations

Four Serious Songs

1. Denn es geht dem Menschen

Indeed, the fate of man and beast is identical; one dies, the other too, and both have the selfsame breath; man has no advantage over the beast, for all is vanity. Both go to the same place; both originate from the dust and to the dust both return. Who knows if the spirit of man mounts upward or if the spirit of the beast goes down to the earth? I see there is no happiness for man but to be happy in his work, for this is the lot assigned him. Who then can bring him to see what is to happen after his time?

Ecclesiastes 3:19-22
(Jerusalem Bible)

2. Ich wandte mich und sahe

I come again to contemplate all the oppression that is committed under the sun. Take for instance the tears of the oppressed, with no one to protect them; the power their oppressors wield. No one to protect them! So, rather than the living who still have lives to live, I salute the dead who have already met death; happier than both of these is he who is yet unborn and has not seen the evil things that are done under the sun.

Ecclesiastes 4: 1-3 (Jerusalem Bible)

3. O Tod, wie bitter

O death, how bitter you are, for a man who has good days, and enough, and lives without care, has prosperity in all things, and who eats well! O death, how bitter you are. O death, how comforting you are to the needy one, who is weak and old, who is stuck in all his troubles, and has nothing better to hope for nor to expect. O death, how comforting you are.

Ecclesiasticus 41: 1-2

4. Wenn ich mit Menschen- und mit Engelszungen

If I speak with the tongues of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge; and if I have all faith, so as to remove mountains, but have not love, I am nothing. If I give away all I have, and if I deliver my body to be burned, but have not love, I gain nothing. For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood. So faith, hope, love abide, these three; but the greatest of these is love.

I Corinthians 13:1-3, 12-13
(Revised Standard Version)

Upcoming Events (continued):

Friday, November 28 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce C Pier, director

with guest conductor William H Street.

Program will include works by Bennett, Copland, Hearschen, Persichetti, Sousa, and Ticheli.

Sunday, November 30 at 3:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

The University of Alberta Concert Band Concert. William H Street, director.

Program will include works by Giovannini, Hanson, Jenkins, Milhaud, Persichetti, Bright, Erikson, and Gershwin.

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The University of Alberta Symphony Orchestra Concert. Malcolm Forsyth, conductor.

Program includes works by Beethoven and Schubert. Commemorating the 200th anniversary of Schubert's birth.

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The Grant MacEwan Community College and the University of Alberta Jazz Bands I & II Concert. Ray Baril and Tom Dust, directors. *An Evening of Big Band Jazz.*

Doctor of Music Recital: Belinda Chiang,

organ with guest Linda Brown, trumpet.

Program will include works by Bach, Bizet, Hovhaness, Rheinberger, Stanley, Telemann, and others.

Music at Convocation Hall Series presents
Siriusly - Celebrating Young Artists!

Friday, January 16, 1998 at 8:00 pm

Convocation Hall, Arts Building

University of Alberta

Admission: \$10/adult, \$5/student/senior



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University of Alberta
Department of Music

Symphonic Wind Ensemble

Fordyce Pier, Director

Friday, November 28, 1997 at 8:00 pm

**Convocation Hall, Arts Building
University of Alberta**



Program

The Thunderer (1889)

John Philip Sousa
(1854-1932)

Movement II (after "The Thunderer") (1991)

from *Symphony on Themes of John Philip Sousa*

Ira Hearshen

Masquerade (1966)

Vincent Persichetti
(1915-1986)

William H Street, guest conductor

Intermission

Down a Country Lane (1962)

Aaron Copland
(1900-1990)

trans. M Patterson

Morning Music (1986)

Richard Rodney Bennett
(b. 1936)

I Prelude

II Ships

III Towers

IV Domes

V Theatres

VI Temples

VII Finale

(played without pause)

Postcard (1993)

Frank Ticheli

University of Alberta Symphonic Wind Ensemble
Fordyce Pier, Director

Flute	Shaffi Perry-Higgins*	Cornet	Chris Hodge*
	Amity Mitchell*		Jamie Burns
	Christine Palmer		Craig McLaughlin
	Lindsay Griffin		Shawna Milsted
Oboe	Victor Houle*	Trumpet	Sherri Twarog*
	Shelley Foster		Dave Gerlinsky
English Horn	Beth Levia**	Trombone	Corinne Kessel*
			Laurie Shapka*
E-flat Clarinet	Darren Sahl	Bass Trombone	Russell Bain
B-flat Clarinet	Curtis Bain*	Euphonium	Megan Hodge
	Karen Taylor		
	Kinneret Sagee	Tuba	Sheldon Campbell*
	Angela Visscher		Dallas Thomas
	Sandra Rosko	String Bass	Graham Kidd
Bass Clarinet	Natalie Chute		
		Percussion	Nicole Arendt*
Bassoon	Ondrej Golias* (Contra)		Lisa Bebyck
	Michael Stockl		Tammy Morrison
	Susanne Hayman		Jonathan Sharek
Alto Saxophone	Jeff Anderson*		Erin Zier
	Laurel Sadownik	Harp	Kathleen Gahagan
Tenor Saxophone	Kris Covlin		
Baritone Saxophone	Michael Chute	Piano	Gloria Reimer
Horn	Paul Flowers*		
	Lya Noon	Audience Development Committee	Lindsay Griffin
	Jennifer Green		Christine Palmer
	Marino Coco		Kinneret Sagee

*Principal

**Guest Artist

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The University of Alberta Concert Band

Concert. William H Street, director. Program will include works by Giovannini, Hanson, Jenkins, Milhaud, Persichetti, Bright, Erikson, and Gershwin.

The University of Alberta Symphony

Orchestra Concert. Malcolm Forsyth,

conductor. Program includes works by

Beethoven and Schubert. Commemorating the 200th anniversary of Schubert's birth.

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Chorus and Faculty of Education Handbell

Ringers directed by Robert de Frece; Marnie

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In Joint Recital

Victor Houle, oboe

assisted by

Robert Cockell, piano

and

Karen Taylor, clarinet

assisted by

Terry Greeniaus, piano

Saturday, December 20, 1997 at 5:00 pm

Sonata in B-flat for Oboe, HWV 357 (ca. 1707/09)

(ed. T. Dart, W. Bergman)

Andante

Grave

Allegro

George Frideric Handel

(1685-1759)

Three Pieces for Oboe and Piano (1954) for Evelyn Rothwell

1) Gavotte

2) Elegiac Dance

3) Presto

Michael Head

(1900-1976)

Premiere Concertino (morceau de concours) pour hautbois et piano

Moderato

Andante

Allegretto non troppo/Allegretto

Georges Guilhaud

Divertimento for Woodwind Trio (1952)

1) Allegro Energetico

2) Languido

3) Vivace

4) Andantino

5) Maestoso

6) Piacevole

Malcolm Arnold

(b. 1921)

Amity Mitchell - Flute

Victor Houle - Oboe

Karen Taylor - Clarinet

Intermission

Suite Hebraïque for Clarinet and Piano (1968)

1) Cantorial Chant

2) Chasidic Dance

3) Hora

4) Lullaby

5) Dialogue

6) Circle Dance

Srul Irving Glick

(b. 1934)

Concertpiece No. 1, Op. 113, for two clarinets and piano (1833)

Felix Mendelssohn-Bartholdy

(1809-1847)

Darren Sahl - Clarinet

Sonata in E-flat major , Opus 120, No. 2

Johannes Brahms

(1833-1897)

Allegro amabile

Appassionato

Andante con moto

A Touch of Christmas Cheer

A selection of carols to put a smile on your face and

Our wish to you that the Peace and Joy of Christmas will follow you throughout the New Year.

Mr Houle is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Ms Taylor is a recipient of The Symphony Women's Educational Assistance Fund Scholarship administrated by the Edmonton Youth Orchestra.

Thank You for joining us today and please accompany us for a Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Tammy Morrison, percussion

Wednesday, January 21, 1998 at 5:00 pm

Chorale 371: Christ lag in Todesbanden

Johann Sebastian Bach
(1685-1750)

transcribed by Leigh Howard Stevens

marimba

Inspirations Diabolique (1965)

1. Introduction
2. Dance
3. Adagio - Tarantella
5. Perpetual Motion

multiple percussion

Rickey Tagawa
(b. 1947)

Michi

Improvisation by Tammy Morrison

Keiko Abe
(b. 1937)

marimba

Sonata for Timpani (1969)

- I Mysteriously
- II Jazz-Like
- III Fast

John Beck
(b. 1933)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Morrison.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Danica Clark, soprano

assisted by
Gloria Reimer, piano

Saturday, January 24, 1998 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Zueignung, Op. 10, No. 1 (1882/3)

Nichts, Op. 10, No. 2 (1882/3)

Die Nacht, Op. 10, No. 3 (1882/3)

Richard Strauss

(1864-1949)

(texts by: Hermann von Gilm)

From *Ariettes Oubliées*

Il pleure dans mon coeur (1885-1888)

Chevaux de bois (1885)

Green (1886)

Claude Debussy

(1862 - 1818)

(texts by: Paul Verlaine)

Over the Rim of the Moon (1918)

The Ships of Arcady

Beloved

A Blackbird Singing

Nocturne

Michael Head

(1900-1976)

From *Gianni Schicchi* (1918)

O Mio Babino Caro

Giacomo Puccini

(1858-1924)

From *Roméo et Juliette* (1867)

Ah! Je veux vivre

Charles Gounod

(1818-1893)

Reception to follow in the Arts Lounge.

Translation

Zueignung (Dedication)

Yes, you know it, dear soul
that, far from you, I am wretched;
love makes the heart sick -
be thanked!

Once, freedom's apostle I held
high the amethyst goblet,
and you blessed the drink -
be thanked!

And you banished the evil within
till as I have never been, I became
holy, and holy fell on your heart;
be thanked!

Nichts (Nought)

So, you want me to name my Queen
in the bright land of song?
Fools all that you are,
I know her less than you
who round me throng.

Ask me what's her eyes' soft colour,
what her voice and does it please;
what her gait, complexion, figure?
Ah! And what care I for these!

Is the sun in heaven not source of life
and light in all things wrought?
Say, what know we but its splendour,
you, or I, or others?
Nought, nought!

Die Nacht (The Night)

Out of the forest the night has come.
It creeps quietly from the trees,
takes a wide circling look about it;
now beware!

All the lights in the world,
all the flowers, all the colours,
it snuffs out, and steals the sheaves
from out of the field.

It takes everything that is lovely,
takes the silver from the streams,
from the copper roof of the cathedral
takes the gold away.

Die Nacht (The Night) (continued)

The bushes stand despoiled.
Come closer, soul to soul;
O the night, I fear, will steal
you too from me.

Il Pleure dans mon coeur (Tears fall in my heart)

Tears fall in my heart
Like rain upon the city.
What is this languor
That penetrates my heart?
Oh, gentle sound of the rain!
Tears fall without reason
In this anguished heart.
What! No betrayal?
This mourning has no reason.
This is truly the keenest pain,
To know not why,
Without either love or hate,
My heart bears so much pain.

Chevaux de bois (Wooden Horses)

Turn round, turn round good wooden horses,
Turn a hundred times, turn a thousand times.
Turn often and do not stop,
Turn round, turn to the tune of the oboes.
The child quite red and the mother white,
The boy in black and the girl in rose,
Each one doing as he pleases,
Each one spending his Sunday penny.
Turn round, turn round, horses of their choice,
While at all your turning
The sly rogue casts a surreptitious glance.
Keep turning to the tune of the victorious trumpet!
It is astounding how it intoxicates you,
To move thus in this foolish circus,
With empty stomachs and dizzy heads,
Feeling altogether badly, yet happy in the crowd;
Turn, hobby horses, without needing
Even the aid of spurs
To make you gallop on.
Turn around, turn, without any hope of hay,
And hurry, horses of their fancy,
Here, already the supper bell is sounded
By night, which falls and disperses the crowd
Of gay drinkers, whose thirst has made them famished.
Turn, turn round! The velvet sky
Arrays itself slowly with golden stars.
The church tolls a mournful knell.
Turn to the gay tune of the drums, keep turning.

Green (Green)

Here are the fruits, flowers, leaves, and branches,
And here also is my heart which beats only for you.
Do not tear it apart with your two white hands,
And may this humble offering seem sweet to your so lovely eyes.
I come, still covered with dew,
Which the morning wind has turned to frost on my brow.
Permit that my fatigue, reposing at your feet,
May dream of the cherished moments that will refresh it.
On your young bosom, let me cradle my head,
Still filled with music from your last kisses;
Let it be soothed after the good storm,
And let me sleep a little, while you rest.

Oh! mio babbino caro (Oh! my beloved daddy)

Oh! my beloved daddy,
I love him, yes I love him;
I'd like at Porta Rosa
to buy us a wedding ring!

Yes, yes I really mean it,
and if you say "No"
I'll go to Ponte Vecchio,
and throw myself below.
If I am not to marry him,
Alas, I can but die!
Daddy be kind, I pray
Daddy be kind, I pray...

Ah! Je veux vivre (Juliet's Waltz Song)

In my fairy dream I'd revel,
gay and airy,
yet one day more!
Like a treasure I will guard thee,
naught my pleasure
E'er will restore!

Hours enticing, youth rejoicing
will all too soon be gone.
Tearful hours send their showers
when by love hearts are won,
And all our joys are then undone!

Far from the winter snows,
do not wake me today;
let me enjoy the rose,
E'er she wither away!

In Recital

Amity Mitchell, flute with **Judy Lowrey, piano**

Monday, January 26, 1998 at 8:00 pm

Suite in B Minor, BWV 1067 (late 1730s)

- I. Ouverture
- II. Rondeau
- III. Sarabande
- IV. Bourrée I, Bourrée II
- V. Polonaise
- VI. Menuet
- VII. Badinerie

Johann Sebastian Bach
(1685-1750)

Nocturne et Allegro Scherzando (1906)

Phillipe Gaubert
(1879-1941)

Medieval Suite (1980)

- I. Virelai
- II. The Black Knight
- III. The Drunken Friar
- IV. On the Betrothal of Princess Isabelle of France, Aged Six Years
- V. Demon's Dance

Katherine Hoover
(b. 1937)

Intermission

The Pied Piper (pub. 1959)

Gordon Jacob
(1895-1984)

Two Unaccompanied Pieces for Flute (alternating with piccolo)

- I. The Spell
- II. The March to the River Weser

Sonata for Flute and Piano (1968)

Otar Taktakishvili
(1924-1989)

- Allegro cantabile
- Moderato con moto
- Allegro scherzando

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mitchell.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Corinne Kessel, trombone
with
John McCormick, percussion
assisted by
Judy Lowrey, piano
Jaime Kessel, percussion

Sunday, February 8, 1998 at 8:00 pm

Sonata for Trombone and Piano (1951)

- I Allegro Moderato
- II Andante poetico
- III Allegro ritmico e vigoroso

George Frederick McKay
(1899-1970)

Sonata No. 1 (1971)

Anthony J Cirone
(b.1941)

John McCormick, percussion

Dialogues-Duo for Trombone and Percussion (1990)

- I Allegro
- II Largo
- III Allegro ma non troppo
- IV Adagio
- V Allegro

Thomas Schudel
(b.1937)

Intermission

Fantasie (1905)

Sigismond Stojowski
(1870-1946)

Convoy to Hondo (1996-98)

John McCormick
(b. 1954)

Encounters IV - Duel For Trombone and Percussion (1973)

- I Strategy
- II Truce of God
- III Tactics

William Kraft
(b.1923)

Program Notes

Encounters IV is based on medieval warfare. The first movement "Strategy" is made of a series of attacks and counter-attacks, the trombone being the aggressor, the percussion responding from a fixed position - as did defenders in the middle ages. The opening has the trombone approaching and spelling out in morse code an idea rather popular during the Second World War, "Make war to make peace" - while the defending percussionist strengthens his position with a growing ostinato.

The second movement is the most explicit commentary in the piece titled "Truce of God" after the medieval convention supervised by the Pope wherein fighting was suspended from Thursday sundown to Monday sunrise. The third movement, "Tactics" is all out war with the combatants locked in virtuosic battle climaxing in the defeat and retreat of the trombone who spells out "peace" as he departs.

Acknowledgment

Special thanks to everyone who contributed their time and effort, Sean Horton for his work on my posters, John McCormick for endless hours of his valuable time and the composition "Convoy to Hondo", John McPherson for the extra lesson time, and my family for the reception and general labour.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

In Recital

Krista Mury, cello
assisted by
Dimiter Terziev, piano

Saturday, February 14, 1998 at 2:00 pm

Sonata No. 6 (1740)
I Preludio
II Allemanda
III Largo
IV Corrente

Antonio Vivaldi
(1678-1741)

Concerto No. 1 in C Major (between 1761-1768)
I Moderato
II Adagio
III Allegro Molto

Franz Joseph Haydn
(1732-1809)

Intermission

Russian Maiden's Song (after 1937)

Igor Stravinsky
(1882-1971)

Sonata No. 1 in E Minor, Op. 38 (1865)
I Allegro non troppo
II Allegretto quasi menuetto
III Allegro

Johannes Brahms
(1833-1897)

Ms Mury is a recipient of the Symphony Women's Educational Assistance Fund administered by the Edmonton Youth Orchestra.

Reception to follow in Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Christine Palmer, flute
assisted by
Judy Lowrey, piano

Wednesday, February 25, 1998 at 4:30 pm

Sicilienne (1898)
From *Pelléas et Mélisande*

Gabriel Fauré
(1845-1924)

Suite in A Minor
I. Overture
II. Les Plaisirs
III. Air a l'Italien
IV. Two Menuets
V. Rejouissance
VI. Two Passepieds
VII. Polonaise
VIII. Conclusion

Georg Phillip Telemann
(1681-1767)

Madrigal

Philippe Gaubert
(1879-1941)

Sonata for Flute and Piano (1956)
1. Allegretto malincolico
2. Cantilena
3. Presto giocoso

Francis Poulenc
(1899-1963)

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Benila Ninan, mezzo-soprano

assisted by
Susan Ward, piano

Friday, February 27, 1998 at 5:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Ah, how pleasant tis to love (1688)
An Evening Hymn (1688)
I attempt from Love's Sickness (1695)

Henry Purcell
(1659-1695)

Three Italian Songs
Se Florindo è fedele (1698)

Alessandro Scarlatti
(1659-1725)

Caro mio ben (1782)

Giuseppe Giordani
(1744-1798)

Per la gloria d'adorarvi (1722)

Giovanni Battista Bononcini
(1672-1750)

Blow, blow thou winter wind (1740)
Love's a Dream (pub. 1757)
When Daisies Pied (1740)

Thomas Arne
(1710-1778)

Intermission

Lachen und Weinen (1823)
Geheimes (1821)
Seligkeit (1816)

Franz Schubert
(1797-1828)

An Chloë (1787)
Dans un Bois Solitaire (1778)
Abendemfindung (1787)

Wolfgang Amadeus Mozart
(1756-1791)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Ninan.

Ms Ninan is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Reception to follow in the Arts Lounge.

Translation

Se Florindo e fedele - If Florindo is faithful
If Florindo is faithful, I will fall in love.
Cupid can well draw his bow,
for I myself will know how to defend
from a glance flattering.
Pleas, tears and arguments I will not listen to,
but if he will be faithful
I will fall in love.

Caro mio ben - Dear my beloved
Dear my beloved, believe me at least
without you languishes my heart
your faithful one sighs always;
cease cruel one, so much severity.

Per la gloria d'adorarvi - For the Glory of Adoring you
For the Glory of adoring you
I want to love you, O eyes dear.
Loving I will suffer;
but always you I will love, yes yes in my suffering.
Without hope of pleasure vain affection it is to sigh;
but who can admire your sweet glances
and not love you?

Lachen und Weinen - Tears and Laughter
Laughter and tears, at whatever hour,
are founded, in love, on so many things.
In the morning I laughed for joy,
and why I now weep
in the evening glow
I myself do not know.

Tears and laughter, at whatever hour,
are founded, in love, on so many things.
At evening, I wept for grief;
and why you can awake
at morn with laughter,
that I must ask you, O heart.

Geheimes - Secret

My love has a look
that makes men wonder;
but I alone
well know its meaning.

It is him I love,
not him or him,
So quit, good men,
admiring and desiring!

Great, yes, the power of her glances;
but meant only to tell
him of their next sweet hour.

Seligkeit - Bliss

Joys without number
bloom in Heaven's hall
for angels and transfigured,
as our father taught.
Oh, there would I be,
and rejoice eternally!

Sweetly upon all smiles
a heavenly bride;
harp and psalter sound,
and all dance and sing.
Oh, there would I be,
and rejoice eternally!

Here I'll rather stay
if Laura look my way,
and give a look that says
I've to lament no more.
Blissful then with her,
I'll stay ever here!

An Chloë - To Chloe

When love gazes from your blue,
bright, open eyes,
and with joy of gazing into them
my heart throbs and glows;
when I hold you and kiss
ardently your rosy cheeks,
dear maiden, and clasp
you trembling in my arms,

maiden, maiden, and press
you firmly to my breast
which at the very last,
only at death, will let you go--
then is my enraptured gaze
overshadowed by a sombre cloud,
and I sit, then, weary,
but blissful, beside you.

Dans un bois solitaire - In the Woods

As I was walking in the woods
All alone the other day:
I saw a boy asleep in the shade,
It was naughty Cupid.

I drew near, charmed by his beauty
But I dared not trust him;
He looked like the ungrateful girl
Whom I had sworn to forget.

His lips were just as red,
His skin as fresh as hers,
A sigh escaped me, he awoke:
Love wakes for no reason at all.

Quickly he spread his wings,
Took up his bow,
One of his arrows, ready to wound
Pierced me to the heart.

Go, Go, he said, and once again,
Suffer and burn at Sylvia's feet:
You shall love her all your life,
Because you dared to wake me.

Abendempfindung - Evening Thoughts

Evening. The sun has vanished,
and the moon sheds a silver gleam;
thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down;
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind,
wafts upon me a quiet presentiment),
this pilgrimage of life I shall end,
and fly to the land of rest.

If you will then weep by my grave,
and mourning, upon my ashes gaze,
then, O friends, shall I
appear and waft you heavenwards.

An you, my love, bestow on me a tear,
and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of pearls.

In Recital

Nicole Hartt, soprano

assisted by

Roger Admiral, piano

with special guests

Stephanie Johnson

and Bernal Ibarra & Company

Friday, February 27, 1998 at 8:00 pm

Convocation Hall, Arts Building



Department of Music
University of Alberta

Program

Se tu m'ami se sospiri Arietta Nina Canzonetta	Unknown
Alma del core (1711) Comme raggio di sol (date unknown) Aria	Antonio Caldara (1670-1736)
Sebben, crudele (1716) Canzonetta	
Der Tod und das Mädchen (1817) Nur wer die Sensucht kennt (1826) Lachen und Weinen, Op. 59, No.4 (1823)	Franz Schubert (1797-1828)
Salce, Salce Ave Maria (1891) From <i>Othello</i>	Giuseppe Verdi (1813-1901)

Intermission

Ebben? ne andro lontana From <i>La Wally</i> (1892)	Alfredo Catalani (1854-1893)
dancer: Stephanie Johnson	

Cabaret series:

Je ne t'aime pas (1934) No. 10 Surabaya Johnny From <i>Happy End</i> (1929)	Kurt Weill (1900-1950)
Funeral Blues (1937) Johnny (1937)	Benjamin Britten (1913-1976)

Take me for a sinner (1997)

Bernal Ibarra
(b. 1977)

Adam. J. Smith, bass
Bernal Ibarra, guitar
Jason Seguin, drums
Leith Bell, keyboard

He never failed me yet (1982)

Robert Ray

Shannon Simpson, soprano
Gina Williams, alto
Colin Bussiere, tenor
Jeff Neufeld, bass
Andrew Richardson, acoustic bass

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hartt.

Special Thanks to Professor Harold Wiens for his guidance, direction, and support.

There will be a reception in the Arts Lounge following the recital.

Translation

Se tu m'ami, se sospiri / If thou lov'st me.

If thou lov'st me, and sighest ever but for me, O gentle swain,
Sweet I find thy loving favor, Pitiful I feel thy pain.
Should'st thou think tho', that demurely I on thee alone may smile,
Simple shepherd.

Thou art surely Prone thy senses to beguile;
As a fairred rose, a lover fain might Sylvia choose today,
Haply if he thornes discover ' Tis tomorrow thrown away,
All men say of maidenfolly finds no favor in mine eyes,
Nor because I love the lily Shall I other flow'rs despise.

Nina

For three long days my Nina, upon her bed has lain
Louder and louder ye players all! Awaken my Ninetta
She may sleep no more.

Alma del core / Fairest adored

Fairest adored, spirit of beauty!
Thy faithful lover I'll ever be,
This boon I ask thee that thou wilt grant me thy lips adored once more to kiss.

Comme raggio di sol/ As on the swelling wave

As on the swelling wave in idle motion,
Wanton sunbeams at play are gaily riding,
while in the bosom of th'unfathom'd ocean
There lies a tempest in hiding:
So are many that wear a mien contented,
many a visage where on a smile e'er hovers,
While, deep within, the bosom a heart tormented
In secret anguish covers.

Sebben, crudele / Tho'not deserving

Tho' not deserving Thy cruel scorn,
ever unswerving Thee only I love.
When to thee kneeling all I have borne,
Thy pride unfeeling I then shall move.

Der tod und das Mädchen/Death and the Maiden

Maiden:

Go by, oh, go by,
harsh bony Death!

I am still going. Go my dear,
and do not touch me.

Death:

give me your hand, you fair gentle thing.
A friend I am and do not come to punish
Be of good cheer. I am not harsh.
In my arms shall you sleep soft!

Nur wer die Sehnsucht kennt/Only he who knows longing

Only he who knows longing

knows what I suffer!

Alone and cut off
from all joy,
I gaze at the firmament
in that direction
ah, he who loves and knows me
is far away.
My head reels, my body blazes,
Only he knows longing
knows what I suffer!

Lachen und Weinen / Tears and Laughter

Laughter and tears at whatever hour,
are founded, in love, on so many things.

In the morning I laughed for joy,

and why I now weep

in the evening glow

I myself do not know.

At evening I wept for grief;
and why you can awake
at morn with laughter,
that I must ask you, O heart.

Salce, Salce (Ave Maria) / Willow, Willow (Ave Maria)
Hail, Mary, hail! In grace o'er flowing, The lord Himself is
with thee, Thou blest above all women,
blest be thy offspring, the fruit of thy maternal love: Jesus!
Pray thou for them who kneeling do adore thee,
Pray thou for sinners, too, pray for the holy,
Pray for great and mighty, pray for meek and lowly,
Pray for the mourners lying prone before thee.
Pray for all who bow'neath the yoke of cruel oppression,
for the poor and broken hearted, Pray for us, O Mary.
And in that hour when we in death are lying, Pray for our souls. Amen!

Ebben? ne andro lontana / Well then, I shall go far away
Well then, I shall go far away
like the echo of the pious bell....
yonder, in the white snow,
yonder, beneath the golden clouds...
There, where hope is sorrow and regret!
From the happy home of my mother
I, Wally, am going far away
and perhaps will never return and
see it again.
But determined is my foot!
I must go... for the road is long.

Humans experience self-discipline versus the need for freedom and joy. To balance these two needs and desires is a difficult challenge but ultimately, a path will dominate our lives. Though society favors the choice of becoming self- disciplined a price must be paid to resolve the conflict regardless of which choice is made.

As a performer, my ability to express may not always be acknowledged. My own artistic form of expression is not always assigned or restricted in an orderly fashion. My character allows me to sing spontaneously-which is just as important as planning, seriousness and hard work. I wonder if this society has an open view on this idea. We are in such a confined, narrow world, we should be allowed to express a fuller range of emotion. There needs to be other means of ad lib expression - in which it may allow the world to broaden. For many of us, our own abstract approach depends on our success as artists and therefore it should be realized as substantial. After all, anything that exceeds the boundaries of structure calls for new concepts and these concepts of art grow from one era to another.

Nicole Hartt

Upcoming Events:

Saturday, February 28 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$15/adult, \$10/senior/student

Sunday, March 1 at 3:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 2 at 12:10 pm
Convocation Hall, Arts Building
Free admission

Monday, March 2 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Sunday, March 8 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Wednesday, March 11 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Friday, March 13 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 15 at 8:00 pm
McDougall United Church
10066 MacDonald Drive
Admission: \$7/adult, \$5/student/senior

Wednesday, March 18 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, March 20 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Tuesday, March 24 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Visiting Artist Recital: **Francine Kay, piano.** Program to be announced.
Co-sponsored with Canadian Music Competition.

Piano Masterclass with **Francine Kay.**

Music at Noon, Convocation Hall Student Recital Series featuring students from the Department of Music.

The Grant MacEwan Community College and the University of Alberta Jazz Bands. Raymond Baril and Tom Dust, directors. *Salute to the Bands.*

The University of Alberta Academy Strings Concert.
Martin Risleley, conductor. Program will include works by Elgar, Grieg, Barber, and Vivaldi.

World Music Concert featuring Indian rap group **Bannock** and aboriginal women's quartet **Asani**

Music at Convocation Hall Series featuring William H Street, saxophone, and Friends. Program will include works by Baker, Denisov, Larsen, Vustin, and others.

The University of Alberta Madrigal Singers Concert. **Leonard Ratzlaff, conductor.** Program will include works by Badings, Nystedt, Robinovitch, Sandstrom and Villa Lobos.

Master of Music Recital: **Rebecca Chu, piano.** Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Master of Music Recital: **Anita Ho, piano.**
Program will include works by Brahms, Chopin, Prokofiev, and Rachmaninoff.

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: **Allan Bevan, choral conducting.** Program will include Bernstein Chichester Psalms, Monteverdi Laetatus Sum, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.

Master of Music Recital: **Jocelyn Chu, cello.**
Program will include works by Haydn, Rachmaninoff and Arnold.



Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

**Kinneret Sagee, clarinet
assisted by
Roger Admiral, piano**

Saturday, February 28, 1998 at 4:00 pm

Vocalise (1915)	Sergei Rachmaninoff (1873-1943)
Petite Piece (1910)	Claude Debussy (1862-1918)
Piece en forme de habanera (1907)	Maurice Ravel (1875-1937)

Sonata in F Minor, Op. 120, No.1 (1894)	Johannes Brahms (1833-1897)
Allegro appassionato	
Andante un poco - Adagio	
Allegretto grazioso	
Vivace	

Intermission

3 Pieces, Op. 83, No.6 (1910)	Max Bruch (1838-1920)
Andante con moto	
Allegro con moto	
Allegro vivace, ma non troppo	

David England, alto saxophone

Adagio-Tarantella	Ernesto Cavallini (1807-1874)
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This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Sagee.

Miss Sagee is a recipient of the Beryl Barnes Memorial Award.

There will be a reception to follow in the Arts Lounge.

Convocation Hall, Arts Building

In Recital

Shafi Perry-Higgins, flute

accompanied by
Judy Lowrey, piano

with special guests:
Ken Heise, violin
Ryan Sigurdson, viola
Adèle Bossé-Morgan, cello

Sunday, March 1, 1998 at 8:00 pm

Sonata No.1 in B Minor (1730)

1. Andante
2. Largo e dolce
3. Presto

John Sebastian Bach
(1685-1750)

Le Merle Noir (1951)

Olivier Messiaen
(1908-1992)

Intermission

Sonata for Flute and Piano (1945)

1. Allegro moderato
2. Adagio
3. Allegro poco moderato

Bohuslav Martinu
(1890-1959)

Thoughts - (1969)
(for solo flute)

Thom David Mason
(b. 1941)

Quartet in D major, K.285 (1775)
(for flute, violin, viola, and cello)

1. Allegro
2. Adagio
3. Rondo

Wolfgang Amadeus Mozart
(1756-1791)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Perry-Higgins.

Ms Perry-Higgins is a recipient of the Symphony Women's Educational Assistance Scholarship.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

Two-Piano Concert

Students are from the class of
Professor Stéphane Lemelin

Tuesday, March 3, 1998 at 8:00 pm

Valse Romantique No. 1
Leaving Bethnal Green

Emmanuel Chabrier
Jeff Melnyk

**Nola Shantz
Carrie Hryniw**

Old Norwegian Romances

Edvard Grieg

**Carmen Ouellette
Toscha Turner**

Variations on a Theme by Haydn

Johannes Brahms

**Ericka VanIperen
Deirdre Brown**

Intermission

Waltzes, Op. 39

Johannes Brahms

**Alison Footz
Lisa Bing**

Romance (from Suite No. 2)

Sergei Rachmaninoff

**Simone Bauer
Alvena Li**

Arias and Barcarolles

Leonard Bernstein

I. Prelude
II. Love Duet

**Benila Ninan, mezzo-soprano
Paul Guise, baritone
Dimiter Terziev
Susan Ward**

Brazileira (from Scaramouche)

Darius Milhaud

**Brad Helm
Adam Johnson**

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

An Irish Evening

**Danica Clark, soprano
and Friends**

Saturday, March 7, 1998 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

The Lowlands of Holland My Dear Irish Boy for voice and harp	Arr. Keri Zwicker
The Lark in the Morning for voice, recorder, and harp	Arr. Robert Aszmies
Will ye go Laddie, go? for voice, flute, cello, and harp	Arr. Jessica MacKay
Whiskey in the Jar Red is the Rose for voice and guitar	Arr. Randy Kleinmeyer
The Garten Mother's Lullaby for 2 voices, violin, and cello	Arr. Kathleen Warke
The Star of the County Down for voice and string quartet	Arr. Graham Kidd

Intermission

The Foggy Dew for voice, flute, viola, cello, and percussion	Arr. Danica Clark
The Barmaid's Tale for voice, flute, cello, and guitar	Danica Clark
The Leaving of Liverpool Raglan Road for voice and tape	Arr. Roger Admiral

From Clare to Here

for voice, flute, violin, and harp

The Rocky Road to Dublin

for voice, flute, violin, cello, guitar, and percussion

Arr. Christine Donkin

Arr. Christine Donkin

Musicians

Kathleen Warke, soprano

Amity Mitchell, flute

Terri Hron, recorder

Monica Stabel, violin

Sheldon Person, violin

Meghan Schuler, viola

Jeff Faragher, cello and percussion

Olivia Walsh, cello

Keri Zwicker, harp

Randy Kleinmeyer, guitar

Rajiv Narang, guitar

Tammy Morrison, percussion

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music for Ms Clark.

Acknowledgment

Thank you to everyone who made this concert a reality, the composers, the musicians, my advisors H Wiens and Dr H Bashaw, the Centre for Ethnomusicology, my family, friends, and to you, the audience.

Upcoming Events:

Sunday, March 8 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Tuesday, March 10 at 8:00 pm

All Saints' Anglican Cathedral

Donations at the door

Wednesday, March 11 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Friday, March 13 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Sunday, March 15 at 8:00 pm

McDougall United Church

10066 MacDonald Drive

Admission: \$7/adult, \$5/student/senior

Wednesday, March 18 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Friday, March 20 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Monday, March 23 at 12:00 pm

Convocation Hall, Arts Building

Free admission

Monday, March 23 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Tuesday, March 24 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Friday, March 27 at 7:00 pm

Convocation Hall, Arts Building

General admission: \$10 at the door

Sunday, March 29 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

The University of Alberta Academy Strings Concert.

Martin Riseley, conductor. Program will include works by Elgar, Grieg, Barber, and Vivaldi.

Chamber Music for Winds, UofA Brass Ensemble and UofA Saxophone

Quartet and Trombone-Tuba Quartet. Program will include works by

Gabrieli, Gounod, Sibelius, Richard Strauss and Barab.

World Music Concert featuring Indian rap group *Bannock* and

aboriginal women's quartet *Asani*.

Music at Convocation Hall Series featuring **William H Street, saxophone,**

and Friends. Program will include works by Baker, Denisov, Larsen, Vustin, and others.

The University of Alberta Madrigal Singers Concert. Leonard Ratzlaff,

conductor. Program will include works by Badings, Nystedt, Robinovitch, Sandstrom and Villa Lobos.

Master of Music Recital: Rebecca Chu, piano. Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Master of Music Recital: Anita Ho, piano.

Program will include works by Brahms, Chopin, Prokofiev, and Rachmaninoff.

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: Allan Bevan, choral conducting. Program will include Bernstein *Chichester Psalms*, Monteverdi *Laetatus Sum*, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.

Master of Music Recital: Jocelyn Chu, cello.

Program will include works by Haydn, Rachmaninoff and Arnold.

Trumpet Masterclass with Philip Smith, Principal Trumpet of the New York Philharmonic.

The University of Alberta Concert Choir Concert. Joy Berg, conductor.

Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.



Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Kevin Gagnon Baritone

Monday, March 9th, 1998
Convocation Hall
U of A Campus



Department of Music
University of Alberta

ORDER OF PROGRAM

Selections from
First Book of Airs (1597)

John Dowland
(1563 - 1626)

- I. Unquiet Thoughts
- VII. Dear, If You Change I'll Never Choose Again
- XX. Come, Heavy Sleep

Trevor Sanders - Guitar

Vier Ernste Gesänge Opus 121 (1896)

Johannes Brahms
(1833 - 1897)

- I. Denn Es Gehet Dem Menschen Wie Dem Vieh
- II. Ich Wandte Mich
- III. O Tod, O Tod, Wie Bitter
- IV. Wenn Ich Mit Menschen

Roger Admiral - Piano

Bella Siccome Un Angelo
from *Don Pasquale* (1842)

Gaetano Donizetti
(1797 - 1848)

INTERMISSION - TEN MINUTES

Chansons de Don Quichotte (1932)

**Jacques Ibert
(1890 - 1962)**

- Chanson du Départ
- Chanson à Dulcinée
- Chanson du Duc
- Chanson de la Mort

Let Us Garlands Bring

**Gerald Finzi
(1901 - 1956)**

- I. Come Away, Come Away, Death (1938)
- II. Who is Silvia? (1929)
- III. Fear No More the Heat o' the Sun (1929)
- IV. O Mistress Mine (1940)
- V. It Was a Lover and His Lass (1942)

Mr. Gagnon is a recipient of the Beryl Barnes Memorial Scholarship in Music.

This Recital is given in partial fulfillment of the degree of Bachelor of Music, Performance route.

VIER ERNSTE GESÄNGE

I. Denn Es Gehet Dem Menschen

For it befalleth man as it does the beast:
As that dies, so he dies too,
And they all have the same breath,
And man has no more than the beast,
For all is vanity.
All things go to the same place,
For everything is made of dust
And turns to dust again.
Who knows if the spirit of man goes upward,
And the breath of the beast downward,
Downward into the earth?
Therefore I saw there is nothing better
Than that man should rejoice in his work,
For that is his portion,
For who shall bring him to see
What shall be after him?

II. Ich Wandte Mich

I turned 'round and looked at all
Who suffered wrongs beneath the sun.

And behold, there were the tears of those
Who suffered wrongs and had no comforter,
And they who wronged them were too mighty,
So that they could not have any comforter.
Then I praised the dead who had already died,
More than the living, who still had life.
And he who does not yet exist is better off than both,
And does not know of the evil that happens beneath the sun.

III. O Tod, O Tod, Wie Bitter

Oh death, oh death, how bitter are you!
When a man thinks of you,
He who has a good life and enough,
And who lives without cares,
And who fares well in all things,
And who may still eat!
Oh death, oh death, how bitter are you!
Oh death, how welcome you are to the needy one,
He who is weak and old,
And whose life is filled with cares,
And has nothing better to hope for,
nor to expect;

Oh death, oh death, how welcome
are you!

IV. Wenn Ich Mit Menschen

Though I speak with the tongues
of men and of angels,
And have not charity,
I am become as sounding brass
or a tinkling cymbal.
And though I have the gift of
prophecy,
And understand all mysteries and
all knowledge;
And though I have all faith, so that
I could remove mountains,
And yet have not charity, I am
nothing.
And though I bestow all my goods
to feed the poor,
And suffered my body to be burned,
And have not charity,
It profiteth me nothing.
For now we see through a mirror,
darkly;
But then face to face.
Now I know it partly;
But then I shall know it,
Even as I am known.
And now abideth faith, hope and
charity, these three;
But the greatest of these is charity.

BELLA SICCOME UN ANGELO

Beautiful as an angel
On a pilgrimage to earth,
Fresh as the lily
That opens upon morning,
Eyes that speak and laugh,
A glance that conquers hearts,
Hair that transcends ebony,
An enchanting smile...

An innocent, ingenuous soul
That disregards itself,
Incomparable modesty,
Goodness that makes you fall in
love...
Merciful to the poor,
Gentle, sweet, affectionate...
Heaven made her be born
In order to make a heart happy.

CHANSONS DE DON QUICHOTTE

Chanson Du Départ
This new castle, this new edifice,
All enriched with marble and
porphyry,
Which love has built as a castle for
her empire,
Where all heaven has expended its
skill,

Is a rampart, a fortress against vice,
Where virtue as a mistress resides,
Which the eye looks on and the
 mind admires,
forcing all hearts to serve her.
It is a castle made in such a way
That no one can approach its gate
If he has not saved his people from
 great kings.

Victorious, valiant and loving.
No knight, however adventurous
 he be,
Can win the place without such
 qualities.

Chanson Â Dulcinée
Each day lasts a year for me
If I do not see my Dulcinea
But love has depicted her face
In order to relieve my languor,
In the spring and in the cloud,
In every dawn and every flower.
Each day lasts a year for me
If I do not see my Dulcinea
Ever near and ever far,
Star of my long roads:
The wind carries her breath to me
When it passes over the jasmine.
Each day lasts a year for me
If I do not see my Dulcinea.

Chanson Du Duc
I wish to sing, here, the lady of
 my dreams,

Who exalts me above this sordid age.
Her heart of diamond is free from
 lies;
The rose darkens at the sight of her
 cheek.
For her, I have attempted high
 adventures;
My arm has delivered the enslaved
 Princess;
I have conquered the Magician,
 confounded the traitors,
And made the world bow down in
 homage to her
Lady, through whom I go my way,
 the only one on this earth
Who is not a prisoner of false
 appearance,
I champion against every rash knight
Thy unmatched splendour and thy
 excellence.

Chanson De La Mort
Do not weep, Sancho,
Do not weep, my good friend
Thy master is not dead,
He is not far from thee,
He lives in a happy Island where all
 is pure and free from deceit,
In the island, found at last, whither
 thou wilt one day come,
In the island longed for by thee, O
 my Sancho!

The books are burnt
And make a heap of ashes;
If all the books have killed me.
It needs but one that I should live
A shadow in life, and real in death --
Such is the strange fate of poor

Don Quichotte

Ah! --

Following the recital, there will be a reception in the Arts Lounge out front, please attend! Well, this recital has been a long time coming and difficult in creation. I would like to thank the most important people who were involved. I give my thanks to Roger Admiral and Trevor Sanders for their time and talents, to Dr. Ord, my instructor, for his guidance and teaching, to my exquisite family for their unflagging support and love, not to mention cooking. Thanks to all of you in the audience for coming out and supporting me this evening, it means a great deal to me... Here's hoping that there is a Bachelor's Degree in my near future.

Warmly and Sincerely,

Kevin Gagnon

the question of the nature of the
various forms of energy and the
relation between them. In this
connection it is important to note
that the energy of a system is
not necessarily conserved, but
that the total energy of the
universe is conserved. This
means that the energy of the
universe is constant, but that
the energy of the individual
systems is not necessarily
constant. This is because
the energy of the individual
systems is not necessarily
conserved, but that the energy
of the universe is conserved.

Joke Time Again...

A photographer from National Geographic was studying a little-known tribe and was settling into his new existence. He had been with the tribe for a few days already and had noticed some incessant drums being played, day and night. After a week without end it was driving him nuts, so he went to the chief, who spoke a little English, and asked him why the drums played.

"Mmmmm, if drums stop, bad thing happen." intoned the chief.

Satisfied for the time being and ascribing the phenomenon to tribal superstition, the photographer went about his business. Another week passed, still no end to the drums. The Photographer was at his wits end and so approached the chief again.

"Mmmmm, if drums stop, bad things happen." intoned the chief once more.

Defeated, the photographer tried to get on with his work but only made it a few days. Driven nearly insane by the drums he made his way back to the chief.

"Mmmmm, if drums stop, bad thing happen." said the chief again.

"What? What! What could be so bad?! What could be worse than those drums?"

"Mmmmm, when drums stop, then come Bass Solo."

And now...the drums have stopped.

**Chamber Music
for Winds**
with the
UofA Chamber Winds
UofA Brass Ensemble
UofA Saxophone Quartet
Trombone-Tuba Quartet

**Malcolm Forsyth and
Christopher Taylor, conductors**

**Tuesday, March 10, 1998
at 8:00 pm**

**All Saints' Anglican Cathedral
10035 - 103 Street**

Program



**Department of Music
University of Alberta**

Program

Canzon Duodecimi Toni (Sacrae Symphoniae 1597)	Giovanni Gabrieli (1553[6]-1612)
Serenade, Op. 7 (1881) for thirteen winds	Richard Strauss (1864-1949)
Ave Maria: Motet (1861)	Anton Bruckner (1824-1896) arr. Douglas Yeo
Canzon XVI (Canzone e Sonate 1615)	Giovanni Gabrieli

Intermission

Quartet (1979) Allegro moderato, with Mozarcean elegance Andante maestoso Presto	Seymour Barab (b. 1921)
Finlandia (1899)	Jean Sibelius (1867-1959) arr. Mark McDunn
Petite Symphonie (1885) Adagio et Allegretto Andante (quasi adagio) Scherzo: Allegro moderato Finale: Allegretto	Charles Gounod (1818-1893)

UofA Brass Ensemble
Christopher Taylor, conductor

Trumpets

Chris Hodge
Craig McLaughlan
Dave Gerlinsky
Shawna Milsted
Jamie Burns
Sherri Twarog

Horns

Jennifer Green
Paul Flowers
Marino Coco
Terra Shewchuk

Tuba

John Wiest

Trombones

Corinne Kessel
Lawrie Shapka
Megan Hodge
Curtis Farley
Russell Bain

UofA Chamber Winds
Malcolm Forsyth, conductor

Flutes

Kailan Rubinoff
Shafi Perry-Higgins

Oboes

Victor Houle
Michele Foster

Clarinets

Curtis Bain
Karen Taylor

Bassoons

Jackie Opgenorth
Tascha Ausman

Horns

Jennifer Green
Paul Flowers
Lya Noon
Terra Shewchuk

Contrabassoon

Ondrei Golias

UofA Saxophone Quartet

Jeffrey Anderson, soprano
Jessica MacKay, alto

Michael Chute, tenor
Laurel Sadownik, baritone

Trombone-Tuba Quartet

Corinne Kessel, Lawrie Shapka, Ormand Jones, Sheldon Campbell

Upcoming Events:

Wednesday, March 11 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Friday, March 13 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 15 at 8:00 pm
McDougall United Church
10066 MacDonald Drive
Admission: \$7/adult, \$5/student/senior

Wednesday, March 18 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, March 20 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Tuesday, March 24 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, March 27 at 7:00 pm
Convocation Hall, Arts Building
General admission: \$10 at the door

Sunday, March 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Thursday, April 2 at 4:00 pm
Fine Arts Building 1-29
Free admission

World Music Concert featuring Indian rap group *Bannock* and aboriginal women's quartet *Asani*.

Music at Convocation Hall Series featuring **William H Street**, saxophone, with **Tanya Prochazka**, cello, **Roger Admiral**, piano, and **John McCormick**, percussion. Program will include works by Baker, Denisov, Larsen, Vustin, and others.

The University of Alberta Madrigal Singers Concert. **Leonard Ratzlaff**, conductor. Program will include works by Badings, Nystedt, Robinovitch, Sandstrom and Villa Lobos.

Master of Music Recital: Rebecca Chu, piano. Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Master of Music Recital: Anita Ho, piano. Program will include works by Brahms, Chopin, Prokofiev, and Rachmaninoff.

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Trumpet Masterclass with Philip Smith, Principal Trumpet of the New York Philharmonic.

The University of Alberta Concert Choir Concert. **Joy Berg, conductor.** Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.

Doctor of Music Lecture-Recital: Haley Simons, piano with The Hammerhead Consort. Topic: Bartók Sonata for Two Pianos and Percussion.

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In Recital

Catherine Kubash, soprano

with

Michelle Hébert, piano

and

Daniel Sheinin, tenor

with

Helen Stuart, piano

Guests:

James Cockell, violin

Brennan Szafron, cello

Saturday, March 7, 1998 at 5:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Deux Mélodies Hébraïques (1914)

Kaddisch

L'énigme éternelle

Maurice Ravel
(1875-1937)

Daniel Sheinin, tenor
Helen Stuart, piano

Zigeunerlieder, Op.103 (1887)

Johannes Brahms
(1833-1897)

Catherine Kubash, soprano
Michelle Hébert, piano

From *Dichterliebe* (1840)

Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strom
Ich grolle nicht

Robert Schumann
(1810-1856)

Daniel Sheinin, tenor
Helen Stuart, piano

Trois Chansons (1914-15)

Nicolette

Trois Beaux Oiseaux du Paradis
Ronde

Maurice Ravel
(1875-1937)

Catherine Kubash, soprano
Michelle Hébert, piano

Irish Songs (1814)

Oh! Thou Hapless Soldier

When Eve's Last Rays in Twilight Die
Farewell Bliss, and Farewell Nancy

Ludwig van Beethoven
(1770-1827)

Catherine Kubash, soprano
Daniel Sheinin, tenor
Helen Stuart, piano
James Cockell, violin
Brennan Szafron, cello

From *Annie Get Your Gun* (1946)
An Old-fashioned Wedding

Irving Berlin
(1888-1989)

Catherine Kubash, soprano
Daniel Sheinin, tenor
Helen Stuart, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kubash and for Mr Sheinin.

Ms Kubash is a recipient of the Peace River Pioneer Memorial Scholarship in Music and The Leeder Memorial Scholarship in Voice.

Mr Sheinin is a recipient of the Peace River Pioneer Memorial Scholarship in Music.

A reception to follow in the Arts Lounge.

Translation

Deux Mélodies Hébraïques

Kaddish

Glorified and sanctified be his great name throughout the world which he has created according to his will. May he establish his kingdom in your lifetime and during your days, and within the life of the entire house of Israel, speedily and soon; and say, Amen.

Blessed and praised, glorified and exalted, extolled and honoured, adored and lauded be the name of the Holy One, blessed be he, beyond all the blessings and hymns, praises and consolations that are ever spoken in the world; and say, Amen.

The Eternal Enigma

The world asks the old question, tra la la...

People reply, tra la la...

And when people say, tra la la...

The world asks the old question: tra la la...

Zigeunerlieder

I

Ho there, Gypsy, strike the string,
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the warm tears flow down these cheeks.

II

High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are streaming, rushing
To the shore, to me;
Let me by the Rima banks
Forever weep for her!

III

Do you know when my little one is her loveliest?
When her sweet mouth teases and laughs and kisses
 me.

Little maiden, you are mine, fervently I kiss you.
The good Lord created you just for me!
Do you know when I like my lover best of all?
When he holds me closely enfolded in his arms.
Sweetheart, you are mine, fervently I kiss you,
The good Lord created you just for me alone!

IV

Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him.
I shall think forever of the first kiss.
Dear God, you know how often at dead of night
In joy and in sorrow I thought of my dearest one.
Love is sweet, though bitter be remorse.
My poor heart will remain ever, ever true!

V

The bronzed young fellow leads to the dance
His lovely blue-eyed maiden,
Boldly clanking his spurs together.
A Czardas melody begins.
He caresses and kisses his sweet dove,
Whirls her, leads her, shouts and springs about;
Throws three shiny silver guilders
On the cymbal to make it ring!

VI

Roses three in a row bloom so red,
There's no law against the lad's visiting his girl!
Oh, good Lord, if that too were forbidden,
This beautiful wide world would have perished long
 ago,

To remain single would be a sin!
The loveliest city in Alföld is Kecskemet;
There abide so many maidens sweet and nice.
Friends, go there to choose a little bride;
Ask for her in marriage and then establish your home;
Then empty cups of joy!

VII

Do you sometimes recall,
My sweet love,
When you once vowed to me with solemn oath?
Deceive me not, leave me not,
You know not how dear you are to me!
Do love me as I love you.
Then God's grace will descend upon you!

VIII

Red clouds of evening move
Across the firmament,
Longing for you, my sweet,
My heart is afire,
The heavens shine in glowing splendour,
And I dream:
Only of that sweet love of mine.

Dichterliebe

Im wunderschönen Monat Mai/In the wondrously
beautiful month of May
In the wondrously beautiful month of May,
When all the buds burst open,
Then in my heart
Love unfolded too.
In the wondrously beautiful month of May,
When all the birds sang,
Then I confessed to her
My longing and my desire.

Aus meinen Tränen spriessen/Out of my tears go forth
Out of my tears go forth
Many flowers in bloom.
And my sighs become
A choir of nightingales.
And if you are fond of me, little one,
I will give you all the flowers,
And before your window shall ring
The song of the nightingale.

Die Rose, die Lilie, die Taube/The rose, the lily, the dove,

the sun

The rose, the lily, the dove, the sun,
I loved them once all with the rapture of love.
I love them no more, I love alone
The little one, the fine, the pure, the only one.
She herself, the well of all love
Is rose and lily and dove and sun,
I love alone the little one,
The fine, the pure, the only one!

Wenn ich in deine Augen seh'/When I look into your eyes

When I look into your eyes,
Then all my grief and sorrow vanish;
But when I kiss your lips,
I become all well again.
When I lean on your breast,
I feel the joy of heaven descending;
But when you say: I love you!
Then I must weep bitterly.

Ich will meine Seele tauchen/I want to plunge my soul

I want to plunge my soul
Into the cup of the lily;
The lily shall breathe resoundingly
A song of my beloved,
The song shall shiver and tremble,
Like the kiss from her lips,
That she has given me once
In a wonderfully sweet hour.

Im Rhein, im heiligen Strome/In the Rhine, by the holy stream

In the Rhine, by the holy stream,
There is mirrored in the waves,
With its great Cathedral,
The great, holy Cologne.
In the Cathedral there is a picture,
Painted on golden leather;
Into my life's wilderness
It has sent its friendly radiance.
Flowers and little angels
Floated around our blessed virgin;
Her eyes, her lips, her sweet cheeks,
Resemble my sweetheart's exactly.

Ich grolle nicht/I bear no grudge

I bear no grudge, even though my heart may break,
Eternal lost love! I bear no grudge.
Though you are shining in your diamonds' splendour,
No ray falls into the darkness of your heart,
I've known it well for a long time.
I bear no grudge, even though my heart may break.
For I saw you in my dream.
And I saw the darkness in your heart,
And saw the snake that feeds upon your heart,
I saw, my love, how utterly wretched you are.
I bear no grudge, I bear no grudge.

H. Heine, tr. Edith Braun

Trois chansons

Nicolette

Nicolette, at evening song, went aroaming in the field,
To pick starry white daisies, bright jonquils and
Maylilies.

Merrily was skipping, listlessly was tripping,
Glancing here, there, and everywhere.

Growling old wolf came to pass, bristling haired,
sparkling eyed:
"Stay! Stay! my Nicolette, To Grandmother wilt thou
come?"
Away till quite breathless, fled poor Nicolette,
Letting fall mobcap and white clogshoes.

Gentle page came then hereby, with blue hose and
doublet grey:

"Stay! Stay! sweet Nicolette, wilt thou have a lover
true?"

Wise, from him turned away, poor Nicolette,
Reluctantly, oh! so sore at heart.

Last met she grey-haired lord, ugly, wry, vile,
corpulent:

"Stay! Stay! my Nicolette, all this gold I give to
thee?"

Swiftly ran in his arms, our good Nicolette...
Back to the field no more has she come.

Trois Beaux Oiseaux du Paradis/Three lovely birds from Paradise

Three lovely birds from Paradise,
(My belov'd is to the fighting gone)
Three lovely birds from Paradise,
Have flown along this way.

The first was bluer than Heaven's blue,
(My belov'd is to the fighting gone)
The second white as the fallen snow,
The third was wrapt in bright red glow.

"Ye lovely birds from Paradise,
(My belov'd is to the fighting gone)
Ye lovely birds from Paradise,
What bring ye then this way?"

"I bring to thee a glance of azur.
(Thy belov'd is to the fighting gone)"
"And I on fairest snow white brow,
A fond kiss must leave, yet purer still."

"Thou bright red bird from Paradise,
(My belov'd is to the fighting gone)
Thou bright red bird from Paradise,
What bringest thou to me?"

"A faithful heart all crimson red
(Thy belov'd is to the fighting gone)"...
"Ah! I feel my heart growing cold...
Take it also with thee."

Ronde/Round

Go not to the woods of Ormond,
Maidens beware, go not to the woods:
They are full of grim satyres, and of centaurs, of cunning
wizards,
Of hobgoblins and of incubus, Imps and ogres there hide,
Will o' the wisps and fauns, roguish lamies,
Flying devils, devilkins,
Goat-footed folk and gnomes and demons,
Full of were-wolves, elves, tiny myrmidons
Of enchanters and of magicians, stryges and of sylphs,
full of outcast monks, of cyclops
And of djinns, goblins, korigans, necromancers,
kobolds...Ah!

Go not to the woods of Ormond,
Young lads beware, go not to the woods:
They are hiding host of fauns, and of bacchantes and of fairy
folks,
Of satyresses and ogresses, and of babaiagas,
Of centaresses and of shedevils,

Ronde/Round (continued)

Witches out from their sabbath,
Of shehobgoblins, of female demons,
Of larves, of nymphs, tiny myrmidons,
Of hamadryads, and dryads, of naiads, menades, thyades,
Will o'wisps, of lemurs, female gnomes,
Succubus, of gorgons and shogoblins...Ah!

We shall no more to the woods go,
Alas, never more shall we go there.
There are no more grim satyres, and no more nymphs, fairy
folk have fled.

Gone the hobgoblins and incubus,
Or ogres, no more imps,
Fauna or will o' the wisps, no more furies,
Flying devils, devil, devilkins,
Goatfooted folk, no more gnomes or demons, no more
werewolves,
Elves, imps and myrmidons, no enchanters, or magicians, of
stryges,
No more sylphs or of outcast monks, no more cyclops of
djinn,
Little devils, efrits, aegypas, or sylvans,
Goblins, necromancers, kobold...Ah!

Ill advised old women, illadvised old men
frighten'd them all away-Ah

Upcoming Events:

Sunday, March 8 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Tuesday, March 10 at 8:00 pm

All Saints' Anglican Cathedral

Donations at the door

Wednesday, March 11 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Friday, March 13 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Sunday, March 15 at 8:00 pm

McDougall United Church

10066 MacDonald Drive

Admission: \$7/adult, \$5/student/senior

Wednesday, March 18 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Friday, March 20 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Monday, March 23 at 12:00 pm

Convocation Hall, Arts Building

Free admission

Monday, March 23 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Tuesday, March 24 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Friday, March 27 at 7:00 pm

Convocation Hall, Arts Building

General admission: \$10 at the door

Saturday, March 28 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Sunday, March 29 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

The University of Alberta Academy Strings Concert.

Martin Riseley, conductor. Program will include works by Elgar, Grieg, Barber, and Vivaldi.

Chamber Music for Winds, UofA Brass Ensemble and UofA

Saxophone Quartet. Program will include works by Gabrieli, Gounod, Sibelius, Richard Strauss and Barab.

World Music Concert featuring Indian rap group *Bannock* and aboriginal women's quartet *Asani*

Music at Convocation Hall Series featuring William H Street,

saxophone, and Friends. Program will include works by Baker, Denisov, Larsen, Vustin, and others.

The University of Alberta Madrigal Singers Concert. Leonard

Ratzlaff, conductor. Program will include works by Badings, Nystedt, Robinovitch, Sandstrom and Villa Lobos.

Master of Music Recital: **Rebecca Chu, piano.** Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Master of Music Recital: **Anita Ho, piano.**

Program will include works by Brahms, Chopin, Prokofiev, and Rachmaninoff.

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: **Allan Bevan, choral conducting.** Program will include Bernstein *Chichester Psalms*, Monteverdi *Laetatus Sum*, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.

Master of Music Recital: **Jocelyn Chu, cello.**

Program will include works by Haydn, Rachmaninoff and Arnold.

Trumpet Masterclass with **Philip Smith, Principal Trumpet of the New York Philharmonic.**

Faculty Recital: Martin Riseley, violin, with Roger Admiral , piano.
Program to be announced.

The University of Alberta Concert Choir Concert. Joy Berg,

conductor. Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.

Upcoming Events:

Thursday, April 2 at 4:00 pm

Fine Arts Building 1-29

Free admission

Friday, April 3 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Saturday, April 4 at 7:00 pm

Convocation Hall, Arts Building

Free admission

Sunday, April 5 at 3:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Sunday, April 5 at 8:00 pm

Francis Winspear Centre for Music

Admission: \$15/adult, \$10/student/senior

Monday, April 6 at 8:00 pm

L Haar Theatre

Grant MacEwan Community College

Admission: \$7/adult, \$5/student/senior

Wednesday, April 8 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Friday, April 10 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Wednesday, April 15 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Friday, April 17 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Friday, April 24 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Doctor of Music Lecture-Recital: Haley Simons, piano with The Hammerhead Consort. Topic: Bartók Sonata for Two Pianos and Percussion

Music at Convocation Hall Series. Piano Trio featuring Martin Riseley, violin, Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Schubert, Schnittke and Smetana.

Northern Alberta Honor Band Concert with the University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. Program to be announced.

The University of Alberta Concert Band Concert.

William H Street, director. Program to be announced.

The University of Alberta Symphony Orchestra Concert. Malcolm Forsyth, conductor. Program will include works by Wagner, Rachmaninoff, and Elgar with the University of Alberta Madrigal Singers and the University of Alberta Concert Choir and soloists Terry Greeniaus, winner of the Department of Music Piano Concerto Competition, and Maura Sharkey, soprano.

The Grant MacEwan Community College and The University of Alberta Jazz Bands Concert. Raymond Baril and Tom Dust, director.

An Evening of Big Band Jazz. For information, please call 497-4436.

The University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. Program will include works by Wagner, Boutry and Wilson.

Doctor of Music Recital: Haley Simons, piano, featuring works by Bartók, Beethoven and Brahms, with faculty Leonard Ratzlaff, bass, Martin Riseley, violin, and Dennis Prime, clarinet.

Master of Music Recital: Cedric Abday, organ. Program will include works by Sweelinck, JS Bach, Messiaen, and Franck.

Faculty Recital: Tanya Prochazka, cello, with Milton Schlosser, piano. Program to be announced.

Faculty Recital: Leonard Ratzlaff, bass and director of "The Garneau Ensemble" - Jolaine Kerley and Casey Peden, sopranos; John Brough, alto; and Tim Shantz, tenor. Program will include "Sacred and Profane" by Benjamin Britten and "Sestina" by Claudio Monteverdi.



Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

The Tenth Annual

WORLD MUSIC CONCERT

Wednesday 11 March 1998 at 8:00 pm

Convocation Hall, Arts Building

University of Alberta

*Honoring the donation of the
Moses and Frances Asch Collection*

WORLD MUSIC IS YOUR MUSIC!

"The cultural pot-pourri" which is Canada..."

"Canada is a rich collage of cultural diversity..."

"Life in Alberta is enriched by its diverse cultural heritage..."

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. In the Department of Music at the University of Alberta, this desire is given expression each year in its annual World Music Concert. For ten years the World Music concerts have honored the late **Moses Asch** and the Asch family on the occasion of their donation of the complete catalogue of Folkways recordings, henceforth known as the **Moses and Frances Asch Collection**. Moses Asch was the founder of Folkways Records, the world's largest commercially available collection of folk and tribal music.

The objectives of the World Music concert are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology - the study of ethnic musics - has been demonstrated through the appointment of a full-time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. The Department is excited at the prospect of being able to appoint a second full-time faculty member in Ethnomusicology this July. Second, the World Music Concert series provides a forum for exposure of ethnic music to Edmonton and area audiences. A third objective - to catalogue the entire Folkways Collection - has now been achieved. As a result, the knowledge base of ethnic musics is being expanded and traditions preserved in concrete form; a legacy for the future.



CBC will share Asani's performance with the rest of Alberta on a future broadcast on CBC Radio One

THIS EVENING'S PROGRAM

BANNOCK

Intermission

ASANI

THIS EVENING'S ARTISTS

BANNOCK:

Our first performer this evening is a young native hip-hop artist, Bannock, assisted by DJ Roach. In tonight's concert Bannock will perform five songs, with special guest Cathy Sewell singing on a couple of tracks. Born and raised in Hobbema, **Bannock** is currently studying Native Studies at the University of Alberta. This young man has had a life full of experiences both good and bad, and as a result these experiences are incorporated into the songs that he writes. The content of some of these songs is decisive and straight to the point; in others it may be an array of confusion, anger and pain, and yet some of the content is full of happiness and understanding. Keep an open mind while enjoying the words of this lyrical poet because none of the content is meant to attack or offend anyone.

Warning: Parental discretion advised, Explicit Lyrics.

ASANI:

This Aboriginal women's vocal ensemble derive their name from the Cree word "asiniy", meaning rock. The name was chosen to express the strength reflected in the lives and the music of each of the members. Officially formed in April of 1997, these four women have taken their music -- original compositions as well as arrangements -- from the local scene to New York, for the "Celebration of Canadian Choral Music" at Carnegie Hall for the United Nations on Canada Day.

Originally from the Elizabeth Metis Settlement of Northern Alberta, **Debbie Houle** has been singing since the age of five. Her musical interests encouraged her to study music at Grant MacEwan and become a member of Asani.

Cathy Sewall's ancestry is a combination of Mig'maq, Anishabe and Polish roots. Beginning her singing career early, Cathy has gone on to study music and vocal performance at Grant MacEwan.

Donita Large is of Metis heritage and began singing and performing extensively at an early age. In addition to singing both as a soloist and in a choir, Donita has also studied the saxaphone.

Sherryl Sewepagaham has studied classical voice and piano at Alberta College and later enrolled in the BMus University Transfer program at Douglas College in BC. Currently, she works in an after-care program at St Boniface School.

WORLDCRAFT
KAZAKHSTAN

Open mind, open heart.

Introducing
the new
Bridges
of Culture
program.

Join us in
Astana,
Kazakhstan
and explore
the rich
cultural
heritage
of Central
Asia.

Discover
the ancient
cities of
Samarkand,
Khiva, and
Bukhara.
Learn about
the nomadic
lifestyle
of the
Nomads.
Experience
the vibrant
music and
drama
of the
Kazakh
people.
And much
more.

Our program
includes
lectures
by local
experts,
visits
to historical
sites,
cultural
performances,
and
hands-on
activities.
All
activities
are
designed
to
promote
understanding
and
respect
for
diverse
cultures.
We
believe
that
through
education
and
experience,
we
can
create
a
more
tolerant
and
inclusive
world.
We
hope
you
will
join
us
on
this
journey
of
discovery
and
learning.
Together,
we
can
make
a
difference.
Thank
you
for
considering
our
program.
We
look
forward
to
welcoming
you
to
Astana
soon.
See
you
there!

In Recital

Simone Bauer, piano

Sunday, March 15, 1998 at 5:00 pm

Prelude and Fugue in D Major
(Well-Tempered Clavier, Book II, 1738-42)

Johann Sebastian Bach
(1685-1750)

Sonata in A major, Op.120 (1819)
I Allegro moderato
II Andante
III Allegro

Franz Schubert
(1797-1828)

Intermission

Papillons, Op. 2 (1829-31)

Robert Schumann
(1810-1856)

I Leap Through the Sky With Stars (1991)

Alexina Louie
(b.1949)

From *Cantos de España*, Op. 232 (1896)
Seguidillas

Isaac Albeniz
(1860-1909)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Bauer.

Ms Bauer is a recipient of the Peace River Memorial Scholarship in Music and the Edith Abigail Condell Scholarship in Music.

Program Notes:

Papillons, Op. 2 - Robert Schumann

"Papillons" is among the earliest pieces that Schumann composed, made up of thirteen short sketches. "Papillons", which Schumann interpreted as "butterflies" or "flying slips of paper", was inspired by the final chapter of the novel "Flegeljahre" by Jean Paul Richter (1763-1825). The last scene takes place at a costume ball; Schumann underlined several passages in the novel pertaining to individual sketches of "Papillons":

No. 2: "Punch room...ball room...full of zigzag figures moving towards each other"; No. 3: "sliding about, a gigantic boot wearing and carrying itself"; No. 4: "simple nun with a half mask and a sweet-smelling bunch of auricula"; No. 7: "hot desert dryness or dry feverish heat...most earnest supplications..."; No. 10: "exchange of masks...floatingly gliding up and down...butterflies of a faraway island." -from "Preface" by Hans-Christian Müller, Wiener Urtext Edition.

I Leap Through the Sky With Stars - Alexina Louie

Several of Louie's pieces reflect her sense of loss with the passing away of vital artists, such as pianist Glenn Gould (1932-1982) and composer Claude Vivier (1948-1983). This sense of loss is juxtaposed with the idea that an artist's life endures eternally through his/her art. "I Leap Through the Sky With Stars" displays this juxtaposition through extremes in the piano range and playing technique. The piece is based on a Zen poem about death and spirituality, meant as a summation of the author's life and as an inspiration to others: "Four and fifty years I've hung the sky with stars. Now I leap through - What shattering!" Dogen (1200-1253) - from "Preface" by Alexina Louie, Gordon V. Thompson Edition.

There will be a Reception in the Arts Lounge following the concert.

Convocation Hall, Arts Building



In Recital

Jeffrey David Ross Neufeld, piano

Tuesday, March 17, 1998 at 8:00 pm

Sonata No. 33 in C Minor (1771)

Moderato

Andante con moto

Allegro

Joseph Haydn

(1732-1809)

Kinderszenen, Op. 15 (1838)

Robert Schumann

(1810-56)

Three Etudes-Tableaux, Op. 33 (1914)

No. 7 Allegro con fuoco

No. 8 Moderato

No. 9 Grave

Sergei Rachmaninoff

(1873-1943)

Intermission

Concerto No.1 in B-Flat Minor (1875)

Allegro non troppo e molto maestoso

Andantino simplice-Allegro vivace assai

Allegro con fuoco

Pyotr Il'yich Tschaikovski

(1840-1893)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Neufeld.

Mr Neufeld is a recipient of the Beryl Barns Memorial Awards (Undergraduate) and the Johann Strauss Foundation scholarship.

Convocation Hall, Arts Building

Department of Music
University of Alberta



IN RECITAL

JEFF ANDERSON, *saxophone*

and

FRIENDS

**Wednesday, March 18, 1998
at 5:00 p.m.**

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Second Suite in b minor (1721)	J.S. Bach
I. Ouverture	(1685-1750)
II. Rondeau	
III. Sarabande	
IV. Bourrée I	
Bourrée II	
V. Polonaise	
VI. Menuet	
VII. Badinerie	

David England, soprano saxophone
Jessica Mackay, alto saxophone
Michael Chute, tenor saxophone
Laurel Sadownik, baritone saxophone

Divertimento (1964)	Roger Boutry
I. Allegro ma non troppo	(b. 1932)
II. Andante	
III. Presto	

Deirdre Brown, piano

Intermission

Family Portraits (1988)	Jeremy Young
I. Easter 1986	(b. 1948)
II. Christmas 1987	
III. Family Reunion 1988	

David England, alto and baritone saxophones
Deirdre Brown, piano

Concerto (1941)

- I. Prelude
- II. Idyll
- III. Caprice

Henry Brant

(b. 1913)

Amity Mitchell, flute
Karen Taylor, clarinet
Kinneret Sagee, clarinet
Suzanne Vuch, clarinet
Angela Visscher, clarinet
Natalie Chute, bass clarinet
Darren Sahl, bass clarinet
John Wiest, tuba
Tammy Morrison, percussion
Michael Chute, conductor

There will be a reception to follow in the Arts Lounge.

Mr Anderson is a recipient of the Beryl Barns Memorial Award (Undergraduate), the Peace River Pioneer Memorial Scholarship, and the Universiade '83 Scholarship.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Anderson.

In Recital

Rebecca Chu, piano

Candidate for the Master of Music degree

Wednesday, March 18, 1998 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Upcoming Events:

Monday, March 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Tuesday, March 24 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Saturday, March 28 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Thursday, April 2 at 4:00 pm
Fine Arts Building 1-29
Free admission

Friday, April 3 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Saturday, April 4 at 7:00 pm
Convocation Hall, Arts Building
Free admission

Sunday, April 5 at 3:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Sunday, April 5 at 8:00 pm
Francis Winspear Centre for Music
Admission: \$15/adult, \$10/student/senior

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: Allan Bevan, choral conducting. Program will include Bernstein *Chichester Psalms*, Monteverdi *Laetatus Sum*, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.

Master of Music Recital: Jocelyn Chu, cello. Program will include works by Haydn, Rachmaninoff and Arnold.

Faculty Recital: Martin Riseley, violin, with Roger Admiral, piano. Program to be announced.

The University of Alberta Concert Choir Concert. Joy Berg, conductor. Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.

Doctor of Music Lecture-Recital: Haley Simons, piano with The Hammerhead Consort. Topic: Bartók Sonata for Two Pianos and Percussion.

Music at Convocation Hall Series. Piano Trio featuring **Martin Riseley, violin, Tanya Prochazka, cello, and Stéphane Lemelin, piano.** Program will include works by Schubert, Schnittke and Smetana.

Northern Alberta Honor Band Concert with the University of Alberta Symphonic Wind Ensemble. **Fordyce Pier, director.** Program to be announced.

The University of Alberta Concert Band Concert. **William H Street, director.** Program to be announced.

The University of Alberta Symphony Orchestra Concert. **Malcolm Forsyth, conductor.** Program will include works by Wagner, Rachmaninoff, and Elgar with the University of Alberta Madrigal Singers and the University of Alberta Concert Choir and soloists **Terry Greeniaus**, winner of the 1998 Department of Music Piano Concerto Competition, and **Maura Sharkey, soprano**.



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In Recital

Victor Houle, oboe

assisted by

Judy Lowrey, Piano

Thursday, March 19, 1998 5:00 pm

Fantasistykker, Opus 2 (1889)

- 1) Romanze
- 2) Humoresque

Carl Nielson
(1865-1931)

Introduction et Polonaise (1905)

Andantino
Mouvement de Polonaise

Adolphe Deslandres
(1840-1911)

Intermission

Sonata in G Minor, BWV 1030b (ca. 1717-23)

Andante
Siciliano
Presto

Johann Sebastian Bach
(1685-1750)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Houle.

Mr Houle is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

In Recital

Brennan Szafron, organ

Thursday, March 19, 1998 at 8:00 pm

Prälude fur Orgel (ca.1825)

Fanny Mendelssohn Hensel
(1805-1847)

Psalmus sub Communione: Jesus Christus unser Heiland (1619)

Samuel Scheidt
(1587-1654)

Scherzo in F Major, Op.16, No. 4 (1865)

Alexandre Guilmant
(1837-1911)

Fantasia in F Minor, K. 608 (1791)

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Prelude and Fugue in G Minor, Op. 7, No. 3 (1912)

Marcel Dupré
(1886-1971)

Concerto No. 3 in C Major (after Antonio Vivaldi)

Johann Sebastian Bach
(1685-1750)

BWV 594 (ca.1715)

Pastorale and Toccata (1991)

David Conte
(b. 1955)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Szafron.

Mr Szafron is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

A reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Anita Ho, piano

Friday, March 20, 1998 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Sonata in B-Flat, K. 333 (1783)	Wolfgang Amadeus Mozart (1756-1791)
I. Allegro	
II. Andante cantabile	
III. Allegretto grazioso	
Prelude in C Minor, Op. 28, No. 20 (1839)	Frédéric Chopin
Nocturne in C Minor, Op. 48, No. 1 (1841)	(1810-1849)
Sonata in A Minor, Op. 28 (1917)	Sergei Prokofieff (1891-1953)

Intermission

Fantasies, Op. 116 (1892)	Johannes Brahms (1833-1897)
I. Capriccio	
II. Intermezzo	
III. Capriccio	
IV. Intermezzo	
V. Intermezzo	
VI. Intermezzo	
VII. Capriccio	
Etude-Tableau in D Major, Op. 39, No. 9 (1916-1917)	Sergei Rachmaninoff (1873-1943)

Reception to follow in the Arts Lounge.

The second-prize winner at the 1995 Ludmila Knezkova-Hussey International Piano Competition, **Anita Ho** is currently enrolled in the Masters of Music (piano performance) program at the University of Alberta, where she studies with Marek Jablonski.

Anita was born in Hong Kong, and in 1990 she moved to Halifax, Nova Scotia, where she received her Bachelor of Arts, Bachelor of Commerce, and Masters of Arts. There she also studied piano privately with Professor Lynn Stodola of Dalhousie University. During the summer of 1991, Anita studied with Bela Siki at the Johannesen International School of the Arts in Victoria, B. C.

Anita received the Licentiate from the Trinity College of London in 1990. She has won numerous prizes at various music festivals, and represented Nova Scotia at the CIBC National Music Festival in 1994. She was also a piano faculty member at the Maritime Conservatory of Music.

Anita moved to Edmonton in 1995. Currently, she is also a third-year PhD student in Philosophy at the University of Alberta. Her main interests are in ethics and aesthetics.

Upcoming Recital

Anita Ho and Corey Hamm, duo-piano

Featuring works by Schubert, Rachmaninoff, Lutoslawski, and Childs.

Saturday, April 4, 1998 at 8:00 pm

Muttart Hall, Alberta College

Free Admission!

Upcoming Events:

Monday, March 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Saturday, March 28 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Thursday, April 2 at 4:00 pm
Fine Arts Building 1-29
Free admission

Friday, April 3 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Saturday, April 4 at 7:00 pm
Convocation Hall, Arts Building
Free admission

Sunday, April 5 at 3:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Sunday, April 5 at 8:00 pm
Francis Winspear Centre for Music
Admission: \$15/adult, \$10/student/senior

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: Allan Bevan, choral conducting. Program will include Bernstein *Chichester Psalms*, Monteverdi *Laetatus Sum*, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh. Faculty Recital:

Martin Riseley, violin, with Roger Admiral, piano. Program will include works by Chaussion, Prokofiev, Stravinsky, and Wieniawski.

The University of Alberta Concert Choir Concert. Joy Berg, conductor. Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.

Doctor of Music Lecture-Recital: Haley Simons, piano with The Hammerhead Consort. Topic: Bartók Sonata for Two Pianos and Percussion.

Music at Convocation Hall Series. Piano Trio featuring Martin Riseley, violin, Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Schubert, Schnittke and Smetana.

Northern Alberta Honor Band Concert with the University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director.
Program to be announced.

The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.

The University of Alberta Symphony Orchestra Concert. Malcolm Forsyth, conductor. Program will include works by Wagner, Rachmaninoff, and Elgar with the University of Alberta Madrigal Singers and the University of Alberta Concert Choir and soloists Terry Greeniaus, winner of the 1998 Department of Music Piano Concerto Competition, and Maura Sharkey, soprano.



Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Joseph Chambrinho, tenor

with

Roger Admiral, piano

Saturday, March 21, 1998 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Come, All Ye Songsters of the Sky (1692) (Shakespeare)	Henry Purcell (1659-1695)
Music for a while (1692) (Dryden, Lee)	
I'll Sail upon the Dog-Star (1688) (Durfey, Fletcher)	
Sonntag (Uhland) (1860)	Johannes Brahms
An die Nachtigall (L Höltý) (1868)	(1833-1897)
Owüst' ich doch den Weg (Groth) (1874)	
Ständchen (F.Kugler) (1886)	
Cycle for Declamation (1954) from Devotions John Donne	Priaulx Rainier (1903-1986)
I. Wee cannot bid the fruits	
II. In the Womb of the Earth	
III. Nunc, lento sonitu	
From <i>Don Giovanni</i> (DaPonte) (1787) “Dalla sua pace”	Wolfgang Amadeus Mozart (1756-1791)
Intermission	
L’invitation au Voyage (Charles Baudelaire) (1870)	Henri Duparc
Phidylé (Leconte de Lisle) (1882)	(1848-1933)
Le Manoir de Rosamonde (Robert de Bonnieres) (1879)	
Chanson Triste (Jean Lahor) (1868)	
Dreamland (Christina Rosetti)(1898)	Ralph Vaughan Williams
Claribel (Alfred Lord Tennyson) (1896)	(1872-1958)
Silent Noon (Dante Gabriel Rossetti) (1903)	

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Chambrinho.

Mr Chambrinho is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Reception to follow in the Arts Lounge.

Translation

Sonntag -Sunday

This whole week, I have not Seen my delicate sweetheart. I saw her on Sunday, Standing in front of the door: That thousand-times beautiful girl, That thousand-times beautiful heart, Would, God, I were with her today! This whole week, my laughing has not ceased; I saw her on Sunday, Going to church: That thousand-times beautiful girl That thousand-times beautiful heart, Would, God, I were with her today!

An die Nachtigall - And the nightingale

Pour not so loudly love-inflamed songs rich sounds down from the apples blossom bough O nightingale! Your sweet throat calls love awake in me; for already my innermost soul thrills to your melting Ah. Sleep again then flees this couch an I gaze moist-eyed, haggard, deathly pale to heaven. Fly, nightingale, to green dark places, to the woodland thicket and in your nest kiss your faithful wife, fly away, away!

O wüsst' ich doch den Weg - Oh, If I only knew the road
Oh. if I only knew the road back. The dear road to childhoods land! Oh, why did I search for happiness And leave my mothers hand? Oh, how I long to be at rest, Not to be awakened by anything, With love Gently surrounding! And nothing to search for, nothing to beware of, only dreams, sweet and mild; Not to notice the changes of time, to be once more a child! Oh, do show me the road back, the dear road to childhoods land! In vain I search for happiness, Around me naught but deserted beach and sand!

Ständchen - Serenade

The moon hangs over the mountain so fitting for love-struck people. In the garden trickles a fountain; Otherwise, it is still far and wide. Near the wall, in shadows. There stand the student three with flute and fiddle and zither, they sing and play there. The sounds waft up to the loveliest of women. Gently entering her dreams. She gazes on her blond beloved and whispers: "Forget me not!"

Dalla sua pace -On her peace

On her peace of mind depends mind too: what pleases her gives life to me, what grieves her wounds me to the heart. If she sighs, I sigh with her; her anger and her sorrow are mine, and joy, I cannot know unless she share it.

L'invitation au Voyage - Invitation for a voyage

My child, my sister, Think how sweet it would be to go down there, to live together, To love and to die In the land that resembles you! The moist suns of these misty skies, To my mind have the charm, So mysterious, of your treacherous eyes, Sparkling through their tears. There, everything is order and beauty, Luxury, calm, and pleasure! See on these canals the sleeping boats That capriciously like to roam; tis to satisfy your slightest wish They have come from the ends of the world the setting sun again clothe the fields. The canals. The whole town. With hyacinth and gold The world falls asleep in a warm light! There everything is order and beauty, Luxury, calm and pleasure!

Phidyle

The grass is soft for slumbering under the cool poplar trees by the slope of the mossy springs, which in the flowering meadows, sprouting in thousands, lose themselves among the dark thickets. Rest, oh Phidyle! Noonday on the leaves sparkles and invites you to slumber! Among the clover and the thyme, alone in the full sunshine, the bees hum in their flight; A warm perfume fills the air At the turn of the paths; The red poppy is dropping, and the birds, grazing the hill with their wings, seek the shade of the wild rosebushes. Rest, oh Phidyle! But , when the orb descending in its brilliant curve will cool its smouldering heat. Let your loveliest smile and your tenderest kiss Reward me for waiting!

Le Manoir de Rosamonde - The manor of Rosamond

With its sudden and voracious teeth, like a dog love has bitten me. If you follow my blood that was shed, You could easily find my trail. Take a horse of good breed, go and follow my arduous road, through pitfalls and lost trails, if the chase will not make you weary! Passing where I have passed, You will see that alone and wounded I traveled over this sorrowful world. And thus I wrought my own death far, far away, with out discovering the blue manor of Rosamund.

Chanson triste -Sad Song

Moonlight slumbers in your heart, A gentle summer moonlight, and to escape the cares of life I shall drown myself in your light, I shall forget past sorrows, my sweet, when you cradle my sad heart and my thoughts in the loving calm of your arms, you will rest my poor head, Ah! Sometimes on our lap, and recite to it a ballad That will seem to speak of us; and from your eyes full of sorrow, from your eyes I shall then drink so many kisses and so much love that perhaps I shall be healed.

(Jean Lahor)

Upcoming Events:

Monday, March 23 at 12:00 pm
Convocation Hall, Arts Building
Free admission

Monday, March 23 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Saturday, March 28 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Sunday, March 29 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Thursday, April 2 at 4:00 pm
Fine Arts Building 1-29
Free admission

Friday, April 3 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Saturday, April 4 at 7:00 pm
Convocation Hall, Arts Building
Free admission

Sunday, April 5 at 3:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: Allan Bevan, choral conducting.
Program will include Bernstein *Chichester Psalms*, Monteverdi *Laetatus Sum*, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.
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Music at Convocation Hall Series. Piano Trio featuring Martin Riseley, violin, Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Schubert, Schnittke and Smetana.

Northern Alberta Honor Band Concert with the University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. Program to be announced.

The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.

The Music Makers
at the Francis Winspear Centre for Music
featuring the
University of Alberta Symphony Orchestra
Malcolm Forsyth, conductor

with the **University of Alberta Madrigal Singers** and the **University of Alberta Concert Choir** and soloists Terry Greeniaus, 1998 Department of Music Piano Concerto Competition winner, and Maura Sharkey, **soprano**. Program will include works by Wagner, Rachmaninoff, and Elgar.

**Sunday, April 5, 1998 7:15 pm Pre-concert lecture by Michael Roeder
 8:00 pm Concert**

Admission: \$15/adult, \$10/student/senior. For information, please contact the Department of Music, Fine Arts Building 3-82, University of Alberta, Telephone: 492-0601

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



In Recital

Olivia Walsh, cello

Wednesday, March 25, 1998 at 8:00 pm

Sonata No. 1 in E Minor for Piano and Cello, Op. 38 (1865)

Johannes Brahms

Allegro non troppo

(1833-1897)

Allegretto quasi menuetto

Allegro

Deirdre Brown, piano

Suite No. 1 for Cello, Op. 72 (1964)

Benjamin Britten

Canto Primo : Sostenuto e largamente

(1913-1976)

Fuga : Andante moderato

Lamento : Lento rubato

Canto secondo : Sostenuto

Serenata : Allegretto (pizzicato)

Bordone : moderato quasi recitativo

Moto perpetuo e canto quarto : Presto

Intermission

Concerto for Cello and Orchestra, Op. 85 (1910)

Edward Elgar

Adagio

(1857-1934)

Allegro molto

Adagio

Allegro

Roger Admiral, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Walsh.

Ms Walsh is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Paul Radosh, violoncello

Friday, March 27, 1998 at 5:00 pm

Suite No. 1 in G Major (ca. 1720)

Prelude

Allemande

Courante

Sarabande

Menuet I

Menuet II

Gigue

Johann Sebastian Bach

(1685-1750)

Sonata in G Minor, Op. 5, No. 2 (1796)

Adagio sostenuto ed espressivo

Allegro molto più tosto presto

Rondo - Allegro

Ludwig van Beethoven

(1770-1827)

Roger Admiral, piano

Intermission

Kol Nidrei, Op. 47 (1880)

Max Bruch

(1838-1920)

Concerto No. 1 in E-Flat Major, Op. 107 (1959)

Dmitri Shostakovich

(1906-1975)

Allegretto

Moderato

Cadenza

Allegro con moto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Radosh.

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

In Recital

Gaylene Kong, piano

**Saturday, March 28, 1998 at 2:30 pm
Muttart Hall, Alberta College**

Italian Concerto (1735)

Allegro

Andante

Presto

Johanne Sebastian Bach
(1685-1750)

Nocturne No.7 (1898)

Gabriel Fauré
(1845-1924)

Ballade Op.52 (1842)

Frédéric Chopin
(1810-1849)

Intermission

Fantasiestucke, Op.12 (1837)

Robert Schumann
(1810-1856)

Des Abends

Aufschwung

Warum?

Grillen

In der Nacht

Fabel

Traumes Wirren

Ende vom Lied

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Kong.



Department of Music
University of Alberta

In Recital

Gloria Reimer, piano

Sunday, March 29, 1998 at 2:30 pm

Sonata in D Major, K.311 (1777)

- I. Allegro con spirito
- II. Andantino con espressione
- III. Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Chromatic Fantasy and Fugue (1720)

Johann Sebastian Bach
(1685-1750)

Sonata No. 5, Op. 53 (1907)

Alexander Skryabin
(1882-1915)

Intermission

Theme and Variations in B-Flat Minor, Op. 3 (1903)

Karol Szymanowski
(1882-1937)

Ballade in G Minor, Op. 23 (1831-1835)

Frédéric. Chopin
(1810-1849)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Reimer.

Ms Reimer is a recipient of the Beryl Barns Memorial Awards (Undergraduate), A Peace River Pioneer Memorial Scholarship in Music, and The Mary Stinson Prize in Piano Accompaniment.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Chamber Music Ensembles

Tuesday, March 31, 1998 at 8:00 pm

Sonatina No. 2

Don Gillis

Aaron Keyes, Chris Hodge, Craig McLauchlan, and Sherri Twarog, trumpets

Quartet

Seymour Barab

Allegro moderato, with Mozartean elegance

Andante maestoso

Presto

Jeff Anderson, Jessica Mackay, Michael Chute and Laurel Sodownik, saxophones

A Charm of Lullabies

Benjamin Britten

1. A Cradle Song

2. The Highland Balou

3. Sephestia's Lullaby

4. A Charm

5. Lullaby Baby

Meaghan Schutt, mezzo-soprano

Rebecca Chu, piano

Neue Liebeslieder

Johannes Brahms

(mvts. no. 1, 2 7, 8, 12, 13, 14 and 15)

Karen Zwartjes, soprano

Josie Burgess, alto

Joseph Cambrinio, tenor

Deirdre Brown, piano

Roger Admiral, piano

Sonate

Darius Milhaud

1. Tranquille

2. Joyeux

Vic Houle, Oboe

Amity Mitchell, flute

Karen Taylor, clarinet

Gaylene Kong, piano

Sonata in G minor, opus 5 no 2 (1st mvt)

Ludwig van Beethoven

Paul Radosh, cello

Jeff Neufeld, piano

Quintet in A major, D. 667

Franz Schubert

4. Tema con variazioni

5. Allegro giusto

Mark Van Manen, violin

Miriam Lewis, viola

Olivia Walsh, cello

Robyn Rutledge, double-bass

Deirdre Brown, piano

Convocation Hall, Arts Building

Department of Music
University of Alberta



In Recital

Chamber Music Ensembles

Wednesday, April 1, 1998 at 5:00 pm

Music for Three

John Cage

**Nicole Arendt, percussion
Maura Sharkey, soprano
Chrissie-Jane Cronjé, piano**

Terzetto

Marcel Poot

**Allegro grazioso
Tempo di barcarola
Allegro giocoso**

Kinneret Sagee, Darren Sahl and Suzanne Vuch, clarinets

Nuit d'étoiles

Claude Debussy

Beau Soir

Paysage sentimental

La belle au bois dormant

**Nicole Hartt, soprano
Brennan Szafron, piano**

Sérénade italienne

Ernest Chausson

Printemps triste

Les Papillons

Le Colibri

**Lisa Fernandes, soprano
Alvena Li, piano**

So lass uns wandern

Johannes Brahms

Tanzlied

Robert Schumann

La Nuit

Ernest Chausson

Réveil

**Jolaine Kerley, soprano
Tim Shantz, tenor
Keith Molberg, piano**

Sonata for Cello and Piano, opus 119 (1st mvt)

Sergei Prokofiev

Sarah Tungland, cello

Sarah Reimer, piano

Convocation Hall, Arts Building

 Department of Music
University of Alberta

In Recital

Chamber Music Ensembles

Wednesday, April 1, 1998 at 8:00 pm

Journey Past the Unicorn
The Firefly Hunt
The Last Rose of Summer

Jack Stamp
arr. Bob Becker

**Shauna Shandro, soprano
Tammy Morrison, vibraphone**

Sonata (2nd and 3rd mvts)

J. Kaufmann

**Karen Taylor, clarinet
Terry Greeniaus, piano**

The Daisies
With Rue My Heart Is Laden
Monks and Raisins
Sure On This Shining Night
I Hear an Army

Samuel Barber

**Joseph Cambrinho, tenor
Ericka VanIperen, piano**

Das Rosenband
Wie sollen wir geheim sie halten
Ich trage meine Minne
Hat gesagt - bleibt's nicht dabei

Richard Strauss

**Aliya Ahmad, soprano
Mikolaj Warszynski. piano**

Siete Cancions Populares Espanoles
El Paño Moruno
Asturiana
Jota
Nara
Cancion

Manuel de Falla

**Shauna Shandro, soprano
Kevin Marsh, guitar**

Histoire du Tango
1. Bordel 1900
2. Café1930
3. Concert d'aujourd'hui

Astor Piazzolla

**Shafi Perry-Higgins, flute
Trevor Sanders, guitar**

Convocation Hall, Arts Building

**Department of Music
University of Alberta**



Lecture Recital

HALEY SIMONS

with
The Hammerhead Consort

Thursday, April 2, 1998

3:00 pm

University of Alberta
Fine Arts Building 1-29

Topic: Bartók's Sonata for
Two Pianos
and Percussion

Béla Bartók
1938



JAZZ BAND

Salute To The Bands

**GMCC & U of A
Jazz Bands
Raymond Baril and
Tom Dust, Directors**

**Monday, March 2, 1998
at 8:00 pm**

**Convocation Hall
Arts Building
University of Alberta**



**University of Alberta
Department of Music**

Program

Overture - Salute To The Bands	arr. by Walt Stuart
Song of India	Tommy Dorsey
Don't Be That Way	Benny Goodman
Flying Home	Lionel Hampton
American Patrol	Glenn Miller
The Dipsy Doodle	Tommy Dorsey
John Silver	Jimmy Dorsey
Cherokee	Charlie Barnet
One O'Clock Jump	Count Basie
Benny Moten's Kansas City Orchestra	
Moten Swing (1932)	Buster Moten & Benny Moten arr. Sammy Nestico
Count Basie and His Orchestra	
Jumpin' At The Woodside (1938)	Count Basie arr. Charlie Hathaway
Benny Goodman and His Orchestra	
And The Angels Sing (1939)	Ziggy Elman & Johnny Mercer transcribed by Fred Wayne
Martha Tilton, vocalist	
Jimmie Lunceford and the Harlem Express	
For Dancers Only (1937)	Sy Oliver arr. Glenn Osser
Bunny Berigan and His Orchestra	
I Can't Get Started (1937)	Vernon Duke & Ira Gershwin arr. Johnny Warrington
Larry Clinton and His Orchestra	
My Reverie (1938)	Larry Clinton
melody based on Claude Debussy's <i>Reverie</i>	
Bea Wain, vocalist	
Tommy Dorsey and His Orchestra	
Opus No. 1 (1944)	Sy Oliver arr. Paul Wijnobel
Jimmy Dorsey and His Orchestra	
Green Eyes (1941)	Nilo Menendez & Adolfo Utrera Eng. lyric by E. Rivera & Eddie Woods
Helen O'Connell, vocalist	

Woody Herman and The Band That Plays The Blues At The Woodchoppers' Ball (1939) Woody Herman & Joe Bishop

Woody Herman and His Herd Apple Honey (1945) Woody Herman arr. Joe Bishop

Intermission

Overture - Glenn Miller and His Orchestra
In The Mood (1939) Joe Garland
arr. Glenn Miller

Artie Shaw and His Orchestra
Begin The Beguine (1938)

Hal McIntyre and His Orchestra
I'm Making Believe (1944) - James Monaco & Mack Gordon
arr. Dave Matthews
transcribed by David Baker
Ruth Gaylor, vocalist

Harry James and His Music Makers
Music Makers (1941) Harry James
arr. Jack Matthias

I'm Beginning To See The Light (1944) Duke Ellington, Johnny Hodges,
Harry James & Don George
Kitty Kallen, vocalist

Bobby Sherwood and His Orchestra
The Elks' Parade (1942)

Duke Ellington and His Orchestra
Cottontail (1940) Duke Ellington
transcribed by David Berger

Solitude (1934) Duke Ellington, Irving Mills & Harry Carney
transcribed by Mark Lopeman

Charlie Barnet and His Orchestra
Skyliner (1944) Charlie Barnet
transcribed by Fred Wayne

Les Brown and His Band of Renown

Sentimental Journey (1944)

Les Brown, Ben Homer & Bud Green

transcribed by Fred Wayne

Doris Day, vocalist

Stan Kenton and His Orchestra

Opus in Pastels (1941)

Stan Kenton

The Peanut Vendor (1947)

Moises Simons

arr. Stan Kenton

Finale - Harry James and His Orchestra

Two O'Clock Jump (1939) Harry James, Benny Goodman & Count Basie

arr. Will Hudson

The next GMCC & U of A Jazz Bands Concert

is on Monday, April 6, 1998 at 8:00 pm

in John L Haar Theatre,

Grant MacEwan Community College,

Jasper Place Campus

Admission: \$7/adult, \$5/student/senior

For information, please call 497-4436

GMCC and U of A Jazz Bands I & II

Jazz Band I

Raymond Baril, director

Alto Saxophone

Kris Covlin UofA

Erin Appleby GMCC

Tenor Saxophone

Jeremiah McDade GMCC

Glenn Medd GMCC

Baritone Saxophone

Jarrod Goldsmith UofA

Trumpet

Aaron Keyes UofA

Chris Hodge UofA

Sherri Twarog UofA

Bill Somers GMCC

Craig McLauchlan UofA

Trombone

Jeff Johnson GMCC

Megan Hodge UofA

Kevin Tang UofA

Hannah Currah GMCC

Piano

Rob Thompson UofA

Guitar

Andrew De Groot GMCC

Bass

Stefan Bienz GMCC

Drums

Bill George GMCC

Vocalist

Louise Dawson GMCC

Jazz Band II

Tom Dust, director

Alto Saxophone

Brandyn Lavallee GMCC

Blair Grove UofA

Tenor Saxophone

Shaun Loewen UofA

John Roggensack GMCC

Baritone Saxophone

Jonathan Mallett UofA

Trumpet

Jamie Burns Uof A

Dave Gerliznsky UofA

Amanda Patrick GMCC

Rosaleen MacGurry UofA

Christopher Guest UofA

Trombone

Darryl Chichak

James Andrews UofA

Stephanie Mayhew GMCC

Curtis Farley UofA

Piano

Matt Parsons GMCC

Guitar

Karl Andriuk GMCC

Bass

Sollon McDade GMCC

Drums

Jamison Odling GMCC

Vocalist

Crystal Drew UofA

Upcoming Events:

Sunday, March 8 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

The University of Alberta Academy Strings Concert. Martin Rieseley, conductor. Program will include works by Elgar, Grieg, Barber, and Vivaldi.

Wednesday, March 11 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

World Music Concert featuring Indian rap group *Bannock* and aboriginal women's quartet *Asani*.

Friday, March 13 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Music at Convocation Hall Series featuring **William H Street, saxophone, and Friends.** Program will include works by Baker, Denisov, Larsen, Vustin, and others.

Sunday, March 15 at 8:00 pm

McDougall United Church

10066 MacDonald Drive

Admission: \$7/adult, \$5/student/senior

The University of Alberta Madrigal Singers Concert. Leonard Ratzlaff, conductor. Program will include works by Badings, Nystedt, Robinovitch, Sandstrom and Villa Lobos.

Wednesday, March 18 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Master of Music Recital: Rebecca Chu, piano. Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Friday, March 20 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Master of Music Recital: Anita Ho, piano.

Program will include works by Brahms, Chopin, Prokofiev, and Rachmaninoff.

Monday, March 23 at 12:00 pm

Convocation Hall, Arts Building

Free admission

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Monday, March 23 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Master of Music Recital: Allan Bevan, choral conducting. Program will include Bernstein Chichester Psalms, Monteverdi Laetatus Sum, and works by Byrd, Mendelssohn, Pachelbel, Philips, Purcell and Raminsh.

Tuesday, March 24 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Master of Music Recital: Jocelyn Chu, cello. Program will include works by JS Bach, Schubert, Chopin, Debussy and Barber.

Friday, March 27 at 7:00 pm

Convocation Hall, Arts Building

General admission: \$10 at the door

Trumpet Masterclass with Philip Smith, Principal Trumpet of the New York Philharmonic.

Sunday, March 29 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

The University of Alberta Concert Choir Concert. Joy Berg, conductor. Program will include works by Schütz, Fanny Mendelssohn, Honegger as well as Folk Music from around the world.

Thursday, April 2 at 4:00 pm

Fine Arts Building 1-29

Free admission

Doctor of Music Lecture-Recital: Haley Simons, piano with The Hammerhead Consort. Topic: Bartók Sonata for Two Pianos and Percussion.

Upcoming Events (continued):

Friday, April 3 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Saturday, April 4 at 7:00 pm

Convocation Hall, Arts Building

Free admission

Sunday, April 5 at 3:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Sunday, April 5 at 8:00 pm

Francis Winspear Centre for Music

Admission: \$15/adult, \$10/student/senior

Wednesday, April 8 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$7/adult, \$5/student/senior

Friday, April 10 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Wednesday, April 15 at 8:00 pm

Convocation Hall, Arts Building

Free admission

Friday, April 17 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Friday, April 24 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior

Music at Convocation Hall Series. Piano Trio featuring Martin Riseley, violin, Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Schubert, Schnittke and Smetana.

Northern Alberta Honor Band Concert with the University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. Program to be announced.

The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.

The University of Alberta Symphony Orchestra Concert. Malcolm Forsyth, conductor. Program will include works by Wagner, Rachmaninoff, and Elgar with the University of Alberta Madrigal Singers and the University of Alberta Concert Choir and the winner of the 1998 Department of Music Piano Concerto Competition.

The University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. Program will include works by Wagner, Boutry and Wilson.

Doctor of Music Recital: Haley Simons, piano, featuring works by Bartók, Beethoven and Brahms, with faculty Leonard Ratzlaff, bass, Martin Riseley, violin, and Dennis Prime, clarinet.

Master of Music Recital: Cedric Abday, organ. Program will include works by Sweelinck, JS Bach, Messiaen, and Franck.

Faculty Recital: Tanya Prochazka, cello, with Milton Schlosser, piano. Program to be announced.

Faculty Recital: Leonard Ratzlaff, bass and director of "The Garneau Ensemble" - Jolaine Kerley and Casey Peden, sopranos; John Brough, alto; and Tim Shantz, tenor. Program will include "Sacred and Profane" by Benjamin Britten and "Sestina" by Claudio Monteverdi.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Corey Hamm

with guest artist

Anita Ho

Duo Piano Recital

*Alberta College
Conservatory of Music*

ALBERTA COLLEGE CONSERVATORY OF MUSIC
presents a Faculty Recital

COREY HAMM, piano
with guest artist
ANITA HO, piano

Saturday, April 4, 1998
8:00 p.m., Muttart Hall, Alberta College

Fantasie in f minor Op. 103 (1828)

F. Schubert
(1797-1828)

Variations on a theme of Paganini (1941) W. Lutoslawski
(1913-1994)

I n t e r m i s s i o n

Kilter (1993)

M.E. Childs
(b. 1956)

Suite No. 2 Op. 17 (1901)

S. Rachmaninoff
(1873-1943)

- 1) *Introduction*
- 2) *Valse*
- 3) *Romance*
- 4) *Tarantella*

UPCOMING CONCERTS

Friday/Saturday, May 22/23, 8:00 p.m., Convocation Hall.

The Hammerhead Consort featuring works by Bartok, Weisensel, Gilliland and Scott.



In Recital

Alvena Li, piano

Sunday, April 12, 1998 at 3:00 pm

From *Well-Tempered Clavier*, Book II (1742)
Prelude and Fugue in C Minor

Johann Sebastian Bach
(1685-1750)

Piano Sonata in D Minor, Op. 31, No. 2 (1802)
First movement

Ludwig van Beethoven
(1770-1827)

From *Suite No. 2* for Two Pianos, Four Hands (1901)
Romance

Sergey Rachmaninoff
(1873-1943)

Simone Bauer, piano

Intermission

Romance in F-Sharp, Op. 28, No. 2 (1840)

Robert Schumann
(1810-1856)

Etude Op. 25, No. 9
(Butterfly)

Frédéric Chopin
(1810-1849)

Douze Etudes, Book II (1915)
Pour les arpèges composés

Claude Debussy
(1862-1918)

Etude De Sonorité No. 2 (1969)

François Morel
(b. 1926)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Li.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Mikolaj Warszynski, piano

Sunday, April 19, 1998 at 2:30pm

Sonata in F Major, K. 533 (1786)

Wolfgang Amadeus Mozart
(1756-1791)

32 Variations in C Minor, WoO 80 (1806)

Ludwig van Beethoven
(1770-1827)

Intermission

Au Bord d'une Source (1835)

Franz Liszt
(1811-1886)

L'isle joyeuse (1904)

Claude Debussy
(1862-1918)

Etudes

Op.25, No.1 in A-Flat Major (1837)

Frédéric Chopin
(1810-49)

Op.25, No.6 in G-Sharp Minor (1837)

Op.10, No.10 in A-Flat Major (1833)

Mephisto Waltz No.1 (1860)

Franz Liszt
(1811-1886)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Warszynski.

Mr Warszynski is a recipient of the Baryl Barns Memorial Awards (Undergraduate) and the Johann Strauss Foundation.

Mikolaj Warszynski was born in Gdansk, Poland, and immigrated to Canada at four years of age. He began his piano lessons at age eight with Barbara Ellis, and then continued his instruction with Janet Scott-Hoyt. Currently, Mikolaj is in his second year at the University of Alberta Department of Music, studying with professor Marek Jablonski. Mikolaj performs regularly and has had successful results in the Royal Conservatory Examinations, the Kiwanis music Festival, and the Canadian Music Competitions. In 1995, he attended the *Courtenay Youth Music Centre* where he studied with Robert Silverman, Arthur Rowe, and Jamie Parker. In 1996, Mikolaj studied at the *Banff Centre for Fine Arts* with David Moroz. In the summer of 1997, he studied with Sergio Perticaroli and Bernard Ringeissen at the *Mozarteum* in Salzburg, Austria, on a scholarship from the the *Johann Strauss Foundation*. Upon the fullfillment of his Bachelor's degree, Mikolaj will continue graduate studies in Austria, also on a scholarship from the *Johann Strauss Foundation*.

Donations for today's concert will be greatly appreciated.
All proceeds will go toward summer study in Europe.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Kailan Rubinoff, Baroque and modern flutes

assisted by

Judy Lowrey, harpsichord and piano
Colin Ryan, Baroque cello

Wednesday, April 22, 1998 at 8:00 pm

Fantasia No. 7 in D Major

for solo flute, TWV 40:8 (pub. 1732-3)
Alla francesca [Largo-Allegro-Largo]
Presto

Georg Philipp Telemann
(1681-1767)

Suite in D Major for flute

and continuo (Book 1, Suite 1) (new edition, 1715)
Prelude
Allemande [La Royalle]
Rondeau [Le Duc D'Orleans]
Sarabande [La d'Armagnac]
Gavotte [La meudon]
Menuets I & II [Le Comte de Brione]
Gigue [La folichon]

Jacques Martin Hotteterre
(1674-1763)

Judy Lowrey, harpsichord
Colin Ryan, Baroque cello

Sonata in C Major, Op. 2, No. 1 (pub. 1732)

Andante
Adagio
Presto

Pietro Antonio Locatelli
(1695-1764)

Judy Lowrey, harpsichord
Colin Ryan, Baroque cello

Intermission

Mei, for Solo Flute (1962)

Kazuo Fukushima
(b. 1930)

Variations on "Trockne Blumen", Op. post. 160, D802 (1824)

Introduction
Thema
Variation I
Variation II
Variation III
Variation IV
Variation V
Variation VI
Variation VII

Franz Schubert
(1797-1828)

Judy Lowrey, piano

Sonatine (1943)

Henri Dutilleux
(b.1916)

Judy Lowrey, piano

Ms Rubinoff is a recipient of the U of A PhD Scholarship.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

Quince

Jolaine Kerley, soprano

Casey Peden, soprano

John Brough, countertenor

Tim Shantz, tenor

Leonard Ratzlaff, bass

with

Trevor Sanders, guitar

Friday, April 24, 1998 at 8:00 pm

**Convocation Hall, Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Welcome to the first concert of *Quince*! We hope you enjoy this evening's concert of music specifically written for five voices. Music for SSATB was a very common voicing in music of the Renaissance, and while four-voice settings assumed more importance in subsequent eras, the scoring of a cappella vocal music for SSATB has continued to this day, and we are pleased to present a broad cross section of this repertoire in this program.

Program

Ascendit Deus
Surgens Jesus

Peter Phillips
(d. 1628)

Sacred and Profane: Eight Medieval Lyrics, Op. 91

St. Godrich's Hymn
I mon waxe wod
Lenten is come
The long night
Yif ic of lufe can
Carol
Ye that pasen by
A death

Benjamin Britten
(1913-1976)

Intermission

Sestina: Lagrime d'Amante al Sepolcro dell'Amata
(Sesto libro de Madrigali)

Incenerite spoglie avara tomba
Ditelo, o fiumi e voi ch'udiste Glauco
Darà la notte il sol lume alla terra
Ma te raccoglie, o Ninfa
O chiome d'or, neve gentil del seno
Dunque, amate reliquie, un mar di pianto

Claudio Monteverdi
(1567-1643)

Trevor Sanders, guitar

Never, Weather-Beaten Sail

C. Hubert H. Parry
(1848-1918)

The Blue Bird

Charles Villiers Stanford
(1852-1924)

Hark, The Birds Melodious Sing

Thomas Linley, Jr.
(1756-1778)

Quince

Jolaine Kerley, soprano
Casey Peden, soprano
John Brough, countertenor
Tim Shantz, tenor
Leonard Ratzlaff, bass

Translation

Ascendit Deus

The Lord ascendeth with shouts of
jubilation
And God the Lord with sound of
trumpet
Alleluia
Yea the Lord prepared His seat above
the heavens
Alleluia

Surgens Jesus

He is risen, Jesus our Master
Standing in the midst of his disciples
he spake, saying
Peace to you
Alleluia
Then were the Twelve joyful when
they beheld their Lord
Alleluia

Sacred and Profane

1. St. Godric's Hymn

St. Mary, the Virgin,
Mother of Jesus Christ of Nazareth,
Receive, defend and help thy Godric,
(and,) having received (him,) bring
(him)
on high with thee in God's Kingdom.

St. Mary, Christ's bower,
Virgin among maidens, flower of
motherhood,
Blot out my sin, reign in my heart,
(and) bring me to bliss with that
selfsame God.

2. I mon waxe wod

Birds in the wood,
The fish in the river,
And I must go mad:
Much sorrow I live with
For the best of creatures alive.

3. Lenten is come

Spring has come with love among us,
With flowers and with the song of
birds,
That brings all this happiness.
Daisies in these valleys,
The sweet notes of nightingales,
Each bird sings a song.
The thrush wrangles all the time.
Gone is their winter woe
When the woodruff springs.
These birds sing, wonderfully merry,
And warble in their abounding joy,
So that all the wood rings.
The rose puts on her rosy face,
The leaves in the bright wood
All grow with pleasure.
The moon sends out her radiance,
The lily is lovely to see,
The fennel and the wild thyme.
These wild drakes make love,
Animals cheer their mates,
Like a stream that flows softly.
The passionate man complains, as do
more:
I know that I am one of those
That is unhappy for love.

The moon sends out her light,
So does the fair, bright sun,
When birds sing gloriously.
Dews wet the downs,
Animals with their secret cries
For telling their tales.
Worms make love under ground,
Women grow exceedingly proud,
So well it will suit them.
If I don't have what I want of one,
All this happiness I will abandon,
And quickly in the woods be a fugitive.

4. The long night

Pleasant it is, while summer lasts,
With the birds' song.
But now the blast of the wind draws
nigh
And severe weather.
Alas! how long this night is,
And I, with very great wrong,
Sorrow and mourn and fast.

5. Yif ic of lufe can

When I see on the Cross
Jesu, my lover,
And beside him stand
Mary and John,
And his back scourged,
And his side pierced,
For the love of man,
Well ought I to weep
And sins to abandon,
If I know of love,
If I know of love,
If I know of love.

6. Carol

A maiden lay on the moor,
Lay on the moor;
A full week,
A full week,
A maiden lay on the moor;
Lay on the moor,
A full week and a day.

Good was her food.
What was her food?
The primrose and the-
The primrose and the-
Good was her food.
What was her food?
The primrose and the violet.

Good was her drink.
What was her drink?
The cold water of the-
The cold water of the-
Good was her drink.
What was her drink?
The cold water of the well-spring.

Good was her bower.
What was her bower?
The red rose and the-
The red rose and the-
Good was her bower.
What was her bower?
The red rose and the lilyflower.

7. Ye that pasen by

You that pass by the way,
Stay a little while.
Behold, all my fellows,
If any like me is found.
To the Tree with three nails
Most fast I hang bound:
With a spear all through my side
To my heart is made a wound.

8. A death

When my eyes get misty,
And my ears are full of hissing,
And my nose gets cold,
And my tongue folds,
And my face goes slack,
And my lips blacken,
And my mouth grins,
And my spittle runs,
And my hair rises,
And my heart trembles,
And my hands shake,
And my feet stiffen-
All too late! all too late!
When the bier is at the gate.

Then I shall pass
From bed to floor,
From floor to shroud,
From shroud to bier,
From bier to grave,
And the grave will be closed up.
Then rests my house upon my nose.
For the whole world I don't care one
jot.

Sestina

Part One

O remains reduced to ashes, greedy
tomb
which has become the earthbound sky
of my splendid sun.
Alas, I bend my knee before you
My heart is enclosed with yours in
marble
and the tortured Glauco endures night
and day
with weeping, fire, anger and grief.

Part Two

O rivers, and you, lonely land
which heard Glauco rend the air above
the tomb with his cries,
as Nymphs and Heaven well know,
tell on:

Pain was my food, tears were my drink,
and, now the chill earth covers my
love,
Your breast, O happy stone, my bed.

Part Three

Earth's night shall be lit by the sun.
Cynthia the moon shall shine by day,
before Glauco shall cease kissing and
adoring that
bosom, once the next of love,
and now held down by a cruel tomb.
Not only the heavenly spheres but
heaven
will be content to lavish tears and sighs
on it.

Part Four

But, my Nymph, heaven holds you in
its lap.

I look at the widowed earth,
at the deserted woods and the rivers
of tears.

The Dryads and Napeae repeat the
laments of sorrowing Glauco
and over the tomb sing praises of the
beloved's breast.

Part Five

O golden hair, O graceful snow-white
breast.

O lily-like hand which an envious
heaven stole

and enclosed within a blind grave
- who conceals you?

Alas, poor earth, you hide the flower
of beauty. Glauco's sun.

O Muses, O Muses, here pour down
your tears.

Part Six

So, O beloved remains, shall not
these eyes
shed a sea of tears upon the noble
bosom of this frozen stone?
Here the afflicted Glauco will yell
the name 'Corinna'
across the sea and heavens;
May the earth exclaim, "Alas Corinna,
alas Corinna,
alas death, alas the tomb."
Let words be second unto tears,
O beloved breast,
may heaven yield you peace; an
honoured grave in consecrated soil.

Scipione Agnelli

Jolaine Kerley is currently working towards a Master's degree in vocal performance at the University of Alberta, where she completed her Bachelor of Music in 1996. Jolaine has twice represented Alberta in the National Youth Choir of Canada both as soloist and chorister. In 1996-97, Jolaine was invited to sing as a chorister and soloist with the group Musica Ficta in Denmark. While in Edmonton, Jolaine performs regularly with Pro Coro Canada, Ariose, and many other local ensembles.

Casey Peden completed her Bachelor of Music degree in Voice at University of Alberta last year, and is now active in Stony Plain as a voice teacher. In addition to her extensive singing experience while a student in the Department and with the Madrigal Singers, Casey has long been involved as a lead singer in various country and folk bands. She and her father Rick Peden have recently collaborated on the production of her first CD, "A Border Affair".

John Brough is currently attending the University of Alberta, pursuing a Master's degree of Music in Choral Conducting. He completed his Bachelor of Music at the University of Ottawa in 1997. John has been both a chorister and countertenor soloist with many groups in the Ottawa area including Musica Divina. As well as being a vocalist, he has performed regularly as an Organ recitalist in Ottawa and Toronto. During his first year in Edmonton, John has sung with many ensembles, most recently with Pro Coro Canada. He has also been sought after as a choral clinician for smaller choirs in the area.

Tim Shantz is an active solo and ensemble singer at the University of Alberta and throughout Edmonton. He has sung with the Elora Festival Chorus of Ontario, Pro Coro Canada, and is this year's Alberta tenor representative for the National Youth Choir of Canada. As conductor, Tim has led workshops with ensembles in Edmonton and Kitchener-Waterloo Ontario. He is currently the choral assistant for the Richard Eaton Singers. His early training in voice was with Victor Martens and David Falk at Wilfrid Laurier University, where he also completed his Honours Bachelor of Music degree in Piano Performance. He is currently completing his Master's of Music degree in Choral Conducting at the University of Alberta.

Leonard Ratzlaff has been on the faculty of the Department of Music since 1981, teaching and performing in the area of choral music. He supervises the largest graduate program in choral conducting in Canada, and conducts the University of Alberta Madrigal Singers as well as the Richard Eaton Singers. He was recently appointed the conductor of the National Youth Choir of Canada in the year 2000. Ratzlaff maintains an active schedule as workshop clinician, adjudicator and soloist. He has recently participated in several recordings of the Robert Shaw Festival Singers on Telarc.

Acknowledgment

Pro Coro Canada

Upcoming Event

A Farewell Concert

A composer's Life : A Tribute to Dr Violet Archer

Featuring compositions by Dr Archer
and her composition students

Saturday, April 25 at 8:00 pm

Convocation Hall, Arts Building

Admission: \$10/adult, \$5/student/senior



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In Recital

Nicole Hartt, soprano

assisted by

Brennan Szafron, piano

with special guests

**Stephanie Johnson
and Bernal Ibarra & Company**

Monday, April 27, 1998 at 8:00 pm

Convocation Hall, Arts Building



**Department of Music
University of Alberta**

Program

Se tu m'ami se sospiri Arietta Nina	Unknown
Alma del core (1711) Comme raggio di sol (date unknown) Aria	Antonio Caldara (1670-1736)
Sebben, crudele (1716) Canzonetta	
Der Tod und das Mädchen (1817) Nur wer die Sensucht kennt (1826) Lachen und Weinen, Op. 59, No.4 (1823)	Franz Schubert (1797-1828)
Salce, Salce Ave Maria (1891) From <i>Othello</i>	Giuseppe Verdi (1813-1901)

Intermission

Ebben? ne andro lontana From <i>La Wally</i> (1892)	Alfredo Catalani (1854-1893)
dancer: Stephanie Johnson	
Cabaret series:	
Je ne t'aime pas (1934) No. 10 Surabaya Johnny From <i>Happy End</i> (1929)	Kurt Weill (1900-1950)
Funeral Blues (1937) Johnny (1937)	Benjamin Britten (1913-1976)

Take me for a sinner (1997)

Bernal Ibarra
(b. 1977)

Adam. J. Smith, bass
Bernal Ibarra, guitar
Jason Seguin, drums
Leith Bell, keyboard

He never failed me yet (1982)

Robert Ray

Shannon Simpson, soprano
Gina Williams, alto
Colin Bussiere, tenor
Jeff Neufeld, bass

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Hartt.

Special Thanks to Professor Harold Wiens for his guidance, direction, and support.

There will be a reception in the Arts Lounge following the recital.

Translation

Se tu m'ami, se sospiri / If thou lov'st me.

If thou lov'st me, and sighest ever but for me, O gentle swain,
Sweet I find thy loving favor, Pitiful I feel thy pain.
Should'st thou think tho, that demurely I on thee alone may smile,
Simple shepherd.

Thou art surely Prone thy senses to beguile;
As a fairred rose, a lover fain might Sylvia choose today,
Haply if he thornes discover ' Tis tomorrow thrown away,
All men say of maidenfolly finds no favor in mine eyes,
Nor because I love the lily Shall I other flow'rs despise.

Nina

For three long days my Nina, upon her bed has lain
Louder and louder ye players all! Awaken my Ninetta
She may sleep no more.

Alma del core / Fairest adored

Fairest adored, spirit of beauty!
Thy faithful lover I'll ever be,
This boon I ask thee that thou wilt grant me thy lips adored once more to kiss.

Comme raggio di sol/ As on the swelling wave

As on the swelling wave in idle motion,
Wanton sunbeams at play are gaily riding,
while in the bosom of th'unfathom'd ocean
There lies a tempest in hiding:
So are many that wear a mien contented,
many a visage where on a smile e'er hovers,
While, deep within, the bosom a heart tormented
In secret anguish covers.

Sebben, crudele / Tho'not deserving

Tho' not deserving Thy cruel scorn,
ever unswerving Thee only I love.
When to thee kneeling all I have borne,
Thy pride unfeeling I then shall move.

Der tod und das Mädchen/Death and the Maiden

Maiden:

Go by, oh, go by,
harsh bony Death!

I am still going. Go my dear,
and do not touch me.

Death:

give me your hand, you fair gentle thing.
A friend I am and do not come to punish
Be of good cheer. I am not harsh.
In my arms shall you sleep soft!

Nur wer die Sehnsucht kennt/Only he who knows longing

Only he who knows longing

knows what I suffer!

Alone and cut off
from all joy,

I gaze at the firmament
in that direction
ah, he who loves and knows me
is far away.

My head reels, my body blazes,
Only he knows longing
knows what I suffer!

Lachen und Weinen / Tears and Laughter

Laughter and tears at whatever hour,
are founded, in love, on so many things.

In the morning I laughed for joy,

and why I now weep
in the evening glow
I myself do not know.

At evening I wept for grief;
and why you can awake
at morn with laughter,
that I must ask you, O heart.

Salce, Salce (Ave Maria) / Willow, Willow (Ave Maria)

Hail, Mary, hail! In grace o'er flowing, The lord Himself is
with thee, Thou blest above all women,
blest be thy offspring, the fruit of thy maternal love: Jesus!
Pray thou for them who kneeling do adore thee,
Pray thou for sinners, too, pray for the holy,
Pray for great and mighty, pray for meek and lowly,
Pray for the mourners lying prone before thee.
Pray for all who bow'nearth the yoke of cruel oppression,
for the poor and broken hearted, Pray for us, O Mary.
And in that hour when we in death are lying, Pray for our souls. Amen!

Ebben? ne andro lontana / Well then, I shall go far away

Well then, I shall go far away
like the echo of the pious bell....
yonder, in the white snow,
yonder, beneath the golden clouds...
There, where hope is sorrow and regret!
From the happy home of my mother
I, Wally, am going far away
and perhaps will never return and
see it again.
But determined is my foot!
I must go... for the road is long.

Humans experience self-discipline versus the need for freedom and joy. To balance these two needs and desires is a difficult challenge but ultimately, a path will dominate our lives. Though society favors the choice of becoming self- disciplined a price must be paid to resolve the conflict regardless of which choice is made.

As a performer, my ability to express may not always be acknowledged. My own artistic form of expression is not always assigned or restricted in an orderly fashion. My character allows me to sing spontaneously-which is just as important as planning, seriousness and hard work. I wonder if this society has an open view on this idea. We are in such a confined, narrow world, we should be allowed to express a fuller range of emotion. There needs to be other means of ad lib expression - in which it may allow the world to broaden. For many of us, our own abstract approach depends on our success as artists and therefore it should be realized as substantial. After all, anything that exceeds the boundaries of structure calls for new concepts and these concepts of art grow from one era to another.

Nicole Hartt



In Recital

Chrissie-Jane Cronjé, piano

Wednesday, April 29, 1998 at 8:00 pm

Polonaise in C Minor, Op. 40, No.2 (1839/40)

Frédéric Chopin
(1810-1849)

Sonata in A Minor (1778)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Andante cantabile con espressione

Presto

Intermission

Sonatine (1903-1905)

Maurice Ravel
(1875-1937)

Modéré

Mouvt de Menuet

Animé

Sonata No.1 (1926)

Dmitri Shostakovich
(1906-1975)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Cronjé.

Ms Cronjé is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Convocation Hall, Arts Building



Department of Music
University of Alberta

Ω.Music 506.Ω

Meaghan Schutt ~ soprano

Joseph Chambrinho ~ tenor

April 30, 5:00 pm

Fine Arts Building Rm 1-29

With Brennan Szafron ~ Organ

Sarah Tungland ~ Cello Sheldon Person ~ Violin

Kenneth Heise ~ Violin Meghan Schuler ~ Viola

Cecilia, volgi un sguardo ~ (George Frederic Handel, 1685 - 1759)

Recitative ≈ tenor

Cecilia, turn your eyes toward the British soil, and you shall see
how the pleasant memory of your dream name is renewed today
in song loud and clear to celebrate the glory of virtue.

Aria ≈ tenor

Virtue is a true God to mortals in the lowly world.
He who avoids its shining light perishes in the depths of darkness.

Recitative ≈ tenor

Thou beautifully singing Cecilia, who ravished us with song,
who enchanted us with sound, allow your noble followers
to be able to imitate your virtues, for a noble birth
becomes obscured without an equal virtue.

Aria ≈ tenor

Let dawn shine in the east, let the sun set in the west,
I shall always praise virtue. Let my tongue sing better,
let my cithera sound louder; the beauty of her glory,
I shall raise beyond the sky and beyond the stars.

Recitative ≈ soprano

The proud Thames was always full of glory,
and emulated the past centuries in virtue and merit;
and knew how to join with generous heart a chaste love to a harmonious cithera.

Aria ≈ soprano

Virtue thou art beautiful always; with your ways you delight the heart,
and if to a chaste love thou art joined, greater is thy value.
Love and virtue alone, give us pure passion and serenity
and the heart feels a thousand joys, wherefore? We do not know.

Recitative ≈ soprano

Glorious virtue is worthy of praise, and deserves applause;
even greater does she become, in a virtuous love.

Duet ≈ soprano & tenor

Only in innocent embraces, in harmonious conversation
does the heart rejoice. Only a fervent love, and genuine pleasure deserve praise.

In Recital

Carmen Ouellette, piano

Wednesday, May 6, 1998 at 7:00 pm

Italian Concerto, BWV 971 (1735)

- I. [Allegro]
- II. Andante
- III. Presto

Johann Sebastian Bach

(1685-1750)

Suite, Op. 14 (1916)

- I. Allegretto
- II. Scherzo
- III. Allegro molto
- IV. Sostenuto

Béla Bartók

(1881-1945)

Pavane Pour Une Infante Defunte (1899)

Maurice Ravel

(1875-1937)

Intermission

Sonata, Op.10, No.3 (1798)

- I. Presto
- II. Largo e mesto
- III. Menuetto & Trio
- IV. Rondo

Ludwig van Beethoven

(1770-1827)

Scherzo, Op. 31 (1837)

Frédéric Chopin

(1810-1849)

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Keith Molberg, piano

Friday, May 8, 1998 at 8:00 pm

Two-Part Invention in A Minor (1722/23)

Johann Sebastian Bach

Two-Part Invention in D Minor (1722/23)

(1685-1750)

Prelude and Fugue No. 22 in B-Flat Minor, Bk. 1 (1722)

Sonata in E-Flat Major, Hob. XVI:49 (1789/90)

Joseph Haydn

1. Allegro

(1732-1809)

2. Adagio e cantabile

3. Finale

Intermission

Capriccio, Op. 116, No. 3 (1892)

Johannes Brahms

Intermezzo, Op. 116, No. 6 (1892)

(1833-1897)

Intermezzo, Op. 119, No. 3 (1892)

Scherzo in B-Flat Minor, Op. 31 (1837)

Frédéric Chopin

(1810-1849)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for
Mr Molberg.

Convocation Hall, Arts Building



Department of Music
University of Alberta

In Recital

Meghan Schuler, viola

assisted by

Roger Admiral, piano

Saturday, May 9, 1998 at 2:00 pm

Suite Hebraique (1919)

Rapsodie

Processional

Affirmation

Ernest Bloch

(1880-1959)

Suite No.2 (1720)

Prelude

Allemande

Courante

Sarabande

Minuetto

Gigue

Johann Sebastian Bach

(1685-1750)

Intermission

Duet "with two eyeglasses obligato"

Wo O 32, for Viola and Cello (1796-7)

Ludwig Van Beethoven

(1770-1827)

Olivia Walsh, cello

Concert in D Major, Op. 1 (1774)

Carl Stamitz

(1745-1801)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for
Ms Schuler.

Reception to follow in the Arts Lounge.

Convocation Hall, Arts Building



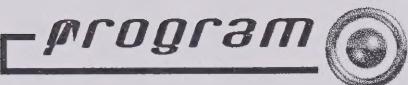
Department of Music
University of Alberta

in recital

© **naomi schmolð,**
soprano

© *accompanied by*
SUSAN WARÐ,
piano

© *thursday may 28, 1998 at 7:00pm*
convocation hall, arts building



Dein blaues Auge, Op. 59, No.8

Johannes Brahms
(1853-1897)

Abendempfindung, k.523 (1787)

W.A. Mozart
(1756-1791)

Als Luise die Briefe ihres
ungetreuen Liebhabers
verbrannte, k.520 (1787)

W.A. Mozart

From *Cosi Fan Tutte* (1790)

W.A. Mozart

Una Donna A Quindici Anni
Despina's Aria, No.19

Les Berceaux, Op. 23, No. 1 (1879)

Gabriel Fauré
(1845-1924)

From *Gianni Schicchi* (1918)
O Mio Babbino Caro

Giacomo Puccini
(1858-1924)

From *Tartuffe* (1980)
Fair Robin I Love

Kirke Mechem

From *A Chorus Line* (1975)
Nothing

Music by Marvin Hamlisch
Lyric by Edward Kleban

Ms. Schmold Is a recipient of the University of Alberta's Beryl Barnes Memorial Scholarship and the Alberta Foundation for the Arts Performance Scholarship.

There will be a reception in the Arts Lounge following the recital.

In Recital

Nola Shantz, piano

Sunday, May 31, 1998 at 5:00 pm

From the *Well-Tempered Clavier*, Book II (1738-42)
Prelude and Fugue in F-Sharp Major

Johann Sebastian Bach
(1685-1750)

Sonata in D Major, KV 576 (1789)

- I. Allegro
- II. Adagio
- III. Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Waldesrauschen (Forest Murmurs) (1862)

Franz Liszt
(1811-1886)

From *Miroirs*

II. Oiseaux tristes (Sorrowful Birds) (1904-1905)

Maurice Ravel
(1875-1937)

From *Mikrokosmos*, Vol. 6 (1926-1939)

- 142. From the Diary of a Fly
- 144. Minor Seconds, Major Sevenths

Béla Bartók
(1881-1945)

Rondo Capriccioso, Op. 14 (1830)

Felix Mendelssohn
(1809-1847)

Program Notes

From *Miroirs*, Oiseaux tristes (Sorrowful Birds) - Maurice Ravel

In Ravel's words, "The most characteristic piece from *Miroirs*, in my opinion, is 'Oiseaux tristes.' In this work, I evoke birds lost in the torpor of a somber forest, during the most torrid hours of summertime."

Mikrokosmos - Béla Bartók

Bartok wrote this cycle of 153 pieces for piano for a didactic purpose. The word "Mikrokosmos" may be interpreted as a series of pieces in many different styles, representing a small world, or a "world of the little ones, the children."

There will be a reception in the Arts Lounge following the recital.

Convocation Hall, Arts Building



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